ORIGIN AND EVOLUTION
OF
INDIAN CLAY SCULPTURE

DR. CHARU CHANDRA DAS GUPTA

UNIVERSITY OF CALCUTTA
1961

SHOUT
SHARE
IT

ORIGIN AND EVOLUTION
OF
INDIAN CLAY SCULPTURE

By

DR, CHARU CHANDRA DAS GUPTA,

M. A., P. R. S., Ph. D. *(Cal. et Cantab)*, *Principal,*
Darjeeling Government College,
University Gold Medallist and Prizeman;
Monat Gold Medallist; Sir Rashbehari Ghosh
Travelling Fellow in Arts,
Calcutta University.

UNIVERSITY OF CALCUTTA

1961

PUBLISHED BY
Superintendent, Calcutta University Press,
48 Hazra Road, Ballygunge, Calcutta.

NB
1002
.D3

Thesis approved for the Ph. D. Degree of the University of Calcutta, 1944.

Indian Price : Rs. 25

Foreign Price : 40 sh.

PRINTED BY—Shri Anil Roy at the
Art Union Printing Works Private Ltd.
80/15 Grey Street, Calcutta, 6

PREFACE

In every part of the world plastic effort has been expressed through the medium of various kinds of material. Among all these materials the most important are stone, clay, metal and wood. Clay is one of the most important materials which have been used from hoary antiquity in different parts of the world for plastic art. As in the case of the various parts of the world, we find a large number of clay images in sites belonging to different ages of ancient India. Here an attempt has been made to present Indian clay sculpture from the prehistoric age to the end of the Hindu period in a chronological order. Though these specimens present a very valuable material for formulating a conception not only of the evolution of ancient Indian plastic art but also of the religious , social and artistic ideals of ancient India, yet they form one of the least studied subjects within the domain of Indian sculpture.

It was in 1927 that Dr. A. K. Coomaraswamy wrote a highly suggestive paper in which he tried to arrange certain specimens in a chronological order : but this work of mine is, in all probability, the most comprehensive work on this topic. It is divided into three parts, viz., prehistoric, protohistoric and hitoric. In the first part prehistoric specimens of south India have been dealt with. In the second part there are two chapters, viz., those on specimens belonging to the Indus Valley as well as post-Indus Valley pre-Maurya ages. In the third part there are six chapters regarding the Maurya, Śuṅga, Kushaṇa, Gupta and mediaeval specimens and the important conclusions. A complete and up-to-date bibliography of books and articles and a list of abbreviations have been given. There is also the description of plates which are 194 in number. In the first chapter an account has been given of different find-spots of the specimens. It is shown that three types of human figures have been found. The modelling, linear composition, dress and ornament of these three different types of human figures have been discussed. It is also shown that two different types of animal figures are prevalent. So far as the bird figurines are concerned, there is only one type. Further the sculptural nature of these figurines as well as the religious and secular figurines have been dealt with. In the second chapter various find-spots of these specimens have been enumerated. It has been shown that there are three different types of human figurines. The modelling, linear composition, dress and ornament of these types of figurines have been dealt with. Like the human figurines animal as well as bird figurines are also of three different types. Then the religious as well as secular figurines representing human beings, animal and bird have been thoroughly discussed.

214781

Then the relation between these figures and contemporary figures and figurines made in other materials, between these figures as well as figurines of the succeeding age, between these figures and contemporary extra-Indian figures have been pointed out. In the third chapter various provenances of these specimens have been shown. The human figures are shown to belong to three different types. The religious as well as the secular figures have also been dealt with. Then the relation between these figurines and contemporary sculpture of India, between these figurines and succeeding sculpture of India, between Indian and extra-Indian figures have also been shown. In the fourth chapter various find-spots of these figurines have been discussed. So far as the human figurines are concerned, it has been shown to be of one type. The different types of female as well as male religious figures have been discussed. It may be observed here that it is in this age we have got for the first time the image of a god made according to iconographical texts. Then the relation between these specimens and contemporary stone sculptures, between these specimens and Western Asiatic art has been dealt with. In the fifth chapter different find-spots of these figurines have been mentioned. If we judge these specimens from the point of modelling, then we find only one type of figurine. Then the male and female religious figurines have been discussed. It is important to note that from this age we find the male and female divinities made according to the iconographical texts. Then the relation between these figures and contemporary sculptures in stone and other materials, between these specimens and Western Asiatic arts examples have also been discussed. In the sixth chapter a discussion has been made about the historical background. Then various find-spots have been enumerated. It has been shown that four different schools of clay-sculpture flourished in this age; and an analysis has been made of various aspects of these specimens belonging to these different schools. In the seventh chapter the different find-spots of these figures have been enumerated. Then the various aspects of the type of figurine have been dealt with. Then the Brahmanical as well as Buddhist figures have been discussed. It is in this age that we get plaques showing scenes from the Rāmāyaṇa for the first time. Then a comparative study of these figurines and contemporary sculptures made in other materials has been made. Then the relation of these specimens with extra-Indian art has also been indicated. In the eighth chapter various find-spots of these specimens have been indicated. It has been shown that, judged from the stand-point of modelling, these specimens may be divided into seven different schools. They have been discussed from all points of view. In the concluding chapter the important conclusions have been indicated.

In this work all writings on clay sculpture have been utilised. These are mainly the exclusive articles on them, the descriptive

accounts in the catalogues of the museums of India and America, the extracts from the articles on the archaeological discoveries published in the Annual Bibliography of Indian Archaeology, the extracts from the general treaties on ancient Indian archaeology and oriental civilisation and the descriptive accounts published in the annual reports and the memoirs of the Archaeological Survey of India and of the learned societies. Further writings which are necessary for the proper elucidation of the topic have also been taken into account.

I have studied many specimens kept in the different museums of India among which the Indian Museum, Bañgīya Sāhitya Parishad, Varendra Research Society Museum, the Kamarupa Anusandhana Samiti Museum, Patna Museum, Nalanda Museum, Sarnath Museum, Allahabad Municipal Museum, Benares Bharata Kala Bhavan Museum, Central Asiatic Antiquities Museum at New Delhi, Curzon Museum of Archaeology at Muttra, Prince of Wales Museum at Bombay, Central Museum at Nagpur may be particularly mentioned.

The importance of this work may be enumerated in the following manner. First, a comprehensive and up-to-date account of Indian clay-sculpture is given here. Secondly, it has been shown that Indian clay sculpture is not a haphazard product but the work of a number of modellers beonging to different ages. The process through which Indian clay sculpture has passed is fully indicated. Thirdly, new and welcome light has been thrown on the history and evolution of religious and iconographical arts of India. Fourthly, the relation between these figures and contemporary Indian sculpture in other materials is indicated. Fifthly, the exact relation between these figures and contemporary figurines of other countries has been shown throwing a flood of light on the topic of the relation between India and other countries. Lastly, various other points which may arise in the mind of scholars interested in this subject have also been dealt with.

I express my best thanks to Mr. Ghulam Yazdani, M.A., O.B.E., Director of Archaeology, H.E.H. Nizam's Dominions, Hyderabad and Shri K. A. Nilakantha Sastri, M.A., Prof. of History, University of Madras, because as examiners they warmly recommended this thesis for the Ph.D. degree of the University of Calcutta.

I express my best thanks to the University Grants Commission which has given a subsidy for the publication of this work and the University of Calcutta for giving a matching grant.

I also heartily thank Dr. D. Chakravarti, D.Sc., F.N.I., Ex-Registrar of the University of Calcutta, Dr. G. C. Ray

Chaudhury, M.A., LLB., P.R.S., Ph.D. (Lond.), Registrar of the University of Calcutta and Shri J. C. Mukherjee, B.A., B.T., Assistant Registrar of the University of Calcutta for being greatly instrumental in the publication of this work. I also thank Shri Anil Roy, of Art Union Printing Works Private Limited and his staff for printing it carefully and also the Calcutta University Press for making the blocks. The Index of this book is the work of Shrimati Aruna Das Gupta.

I thank the authorities of the National Library and of the Libraries of the Calcutta University, the Asiatic Society and the Bangiya Sāhitya Parishad for the great facilities which they have given me for its preparation.

Charu Chandra Das Gupta

Darjeeling Government College
Darjeeling.
10th July, 1961

TABLE OF CONTENTS

PART I

PREHISTORIC

CHAPTER I

Prehistoric South India 1-23

Generalintroduction—Find-spot : Ebgodu, Hokupoliam Todanad, Kunhakhilabetta Tuneri, Niligiri Hills, Shevarcy Hills, Kupgal, Mahuri, Bellamur Rayan Gudda, Nadubetta, Kambhatti Todanad—Three types ofhuman figurines—First type of human figurine : modelling, linear composition, dress, ornament—Second type of human figurine : modelling, linear composition, dress, ornament—Third type of human figurine : modelling, linear composition, dress, ornament—Two types of animal figurines—First type of animal figurine : buffalo, dog, horse leopard, unidentifiable animal—Second type of animal figurine : bull, bullock, sheep, sambar, fabulous animal, unidentifiable animal—Bird figurine : bustard, cock, peacock—Composite figurine—Sculptural nature of figurines—Religious female figurine : Divine Mother or Isis type, Personified Yoni or Baubo type, Divine Woman or Ishtar type—Religious animal figurine—Religious bird figurine—Religious composite figurine—Secular male figurine—Secular Female figurine —Secular human figurine—Secular animal figurine—Secular bird figurine—Age of these figurines.

PART II

PROTO-HISTORIC

CHAPTER II

Indus Valley 24-118

Find-spot : Mohenjo-daro, Jhukar, Amri, Chanhudare, Lohumjo-daro. Lakhiyo, Mashak, Lohri, Ghazi Shah, Ali Murad, Harappa, Zayak Kalatuk-damb, Ghridamb, Shahi-Tump, Balor, Zik, Kulli, Spet-damb, Men-damb, Nokjo Shahdinzai, Mazena-damb, Mehi, Periano ghundai, Mughal-ghundai, Kaudani Mound, Dabar Kot, Sur-jangal, Sara-Kala, Sampur mound, Nal,

Chichadherai mound, Aba-Khel mound—Three types of human figurines—First type of human figurine : modelling, linear composition, dress, ornament—Second type of human figurine : modelling, linear composition, dress, ornament—Third type of human figurine : modelling, linear composition, dress, ornament—Three types of animal figurines—First type of animal figurine : (a) Natural, antelope, bison, buffalo, bull, crocodile, dog, elephant, goat, hare, horse, lion, sqiurrel or mongoose, monkey, ox, panther, pig, ram, rhinoceros, sheep, sow, unidentifiable animal; (b) Conventional, unicorn—Second type of animal figurine : bull, cow, horse, ram, unidentifiable animal—Third type of animal figurine : bull, horse, monkey—Three types of bird figurines—First type of bird figurine: cock, dove, hen, parrot, peacock, unidentifiable bird—Second type of bird figurine: unidentifiable—Third type of bird figurine: parrot—Sculptural nature—Religious figures—Religious human figurine—Division of female fertility figurines: (a) Divine Woman, (b) Divine Mother—Male religious figurines: (a) Male fertility figurines, (b) Male religious figurines having the peculiarity of later religious figurines—Religious animal figurines: (a) Natural: bull, cow, elephant, goat, horse, lion, monkey; (b) conventional : unicorn—Religious bird figurine: peacock—Secular human figurine—Secular female figurine—Secular male figurine—Secular animal figurine—First type of secular animal figurine: antelope, bison, buffalo, dog, hare, mongoose or squirrel, panther, pig, ram, rhinoceros, sheep, sow—Second type of secular animal figurines: crocodile, dog, ram—Secular bird figurine—First type of secular bird figurine: cock, dove, hen, parrot, peacock—Second type of secular bird figurine; hen, parrot—Human figurine of uncertain significance—Male figurine of uncertain significance—Female figurine of uncertain significance—Relation between the terracottas and contemporary figures made in materials other than clay—Relation between the terracotta figurines and the figures of the succeeding age in India—Relation between these figurines and contemporary figures of other countries—Place whence the Indus Valley civilisation originated—Conclusion.

Chapter III

Post-Indus Valley pre-Maurya 119-138

Introduction—Find-spot: Bhir Mound, Taxila, Bhita, Buxar, Bulandi Bagh, Bhiknapahari, Nagari, Basarh—Three types of figurines—First type of figurine:

modelling, linear composition, dress, ornament—Second type of figurine: modelling, linear composition, dress, ornament—Third type of figurine: modelling, linear composition, dress, ornament—Animal—Bird—Female religious figurines: (a) Divine Mother or Isis type, (b) Divine Woman or Ishtar type, (c) Winged religious figure—Male religious figurine—Secular figurine—Relation of terracotta figurines with contemporary sculpture of India—Relation between Indian and extra-Indian terracottas—Conclusion.

PART III

Historic

CHAPTER IV

Maurya 139–159

Introduction—Findspot: Bulandi Bagh, Patna College Area, Kadamkuan, Galakhpur, Bhiknapahari, Basarh, Sarnath, Bhita, Maski, Koratgi—One type of figurine: modelling, linear composition, dress, ornament—Animal pig, ram, elephant—Female religious figurines: (a) Mother goddess type, (b) Yakshinī type, (c) Mithuna type, (d) Serpent goddess, (e) Winged figurine— Male religious figurines: (a) Sūrya, (b) nude figure—Secular figurines—Relation between the terracottas and contemporary stone sculptures—Relation between the terracottas and Western Asiatic art—Importance.

CHAPTER V

Śuṅga 160-181

Historical background—Findspot: Mahasthan, Bhita, Besnagar, Nagari, Taxila, Sankisa, Lauriya Nandangarh, Gitagrama, Mahasthan, Indian Institute specimen, Kondapur—One type of figurine: modelling, linear composition, dress, ornament— Animal figurine: elephant, camel, horse—Bird: duck—Plaques—Female religious figurines: (a) Female fertility figures, (b) Mithuna-figures, (a) Purely iconographical type—Male religious figurines: (a) Iconographical type, (b) Nude male type, (c) Demon type—Secular figurines—Relation between the terracottas and contemporary sculptures in stone and other materials—Relation between the terracottas and Western Asiatic art-specimens—Conclusions.

Chapter VI

Kushaṇa 182-206

Historical background—Find-spot: Basarh, Bhita, Sankisa, Mathura, Ghoshi, Besnagar, Shah-ji-ki-dheri, Taxila, Jaulian, Ushkar, Dotheri, Bikaner, Sternbach's specimens—Central Indian School: modelling, linear composition, dress, ornament, religious, secular—North Western Indian school: modelling, linear composition, religious, secular—Kashmir figurines: Religious, secular —Bikaner figurines.

Chapter VII

Gupta 207-226

Findspot: Mahasthan, Rangamati, Gokul, Kasia, Saheth-Maheth, Rajghat, Kosam, Bhita, Bhitargaon, Sankisa, Kurukshetra, Besnagar, Rang Mahal, Barapal, Mirpur Khas, Ihukar, Sternbach's specimen—Modelling—Dress—Ornaments—Religious:—(a) Brahmanical (b) Buddhist—Rāmāyaṇa scenes—Comparative study of the terracottas and sculptures made in other materials—Relation of the terracottas with extra-Indian art.

Chapter VIII

Mediaeval 227-249

Introduction—Findspots: Dah Parbatiya, Kundilnagar, Sabhar, Raghurampur, Bangarh, Paharpur, Mahasthan, Kalinjar, Nalanda, Sarnath, Saheth-Maheth, Avantipura—Seven different schools: (i) Assam school, linear composition, dress, ornament, animal figures, bird figures, (2) The eastern school evolved out of the Gupta sculpture, (3) The school of the hybrid compromise between the Eastern school evolved out of the Gupta sculpture and the school of the indigenous Eastern Indian sculpture—(4) The school of the indigenous Eastern Indian sculpture: (a) mithuna figures, (b) Panels depicting Indian fables, (c) Brahmanical figures, (d) Buddhist figures, (e) Gandharvas (5) The Eastern Indian mediaeval school: (a) Religious, Brahmanical, Buddhist, (b) Secular—(6) The Central Indian type—(7) The North-Indian type.

Chapter IX

Conclusions 250-261

Findspot—Sculptural nature—Modelling—Religious importance—Relation between Indian art and contemporary figurine of other countries—Relation between Indian terracottas and contemporary Indian figurines in other materials.

Bibliography :—A list of abbreviations. 262-279

Description of plates. 280-312

Index 313-323

Plates

Part I

Prehistoric

Chapter I

The history of the terracotta figurines of ancient India begins with the account of the prehistoric specimens of South India which have been found at a number of sites. Though these specimens are of great importance so far as the problem of the evolution of terracotta figurines of ancient India is concerned, yet they are the least studied of early Indian terracottas. The first scholar who has studied these figurines is Breeks.[1] He has described and illustrated some figurines which are usually placed on the vase-lids. Foote[2] has also made a study of these figurines. The third scholar who has made a short study of these figurines is Mitra.[3] The fourth scholar who has studied one of these figurines for proving some important point is Das Gupta.[4] However none of these scholars has studied these figurines from all points of view. It would, therefore, be our endeavour to study these specimens from all points of view.

---

1 *Breeks, pp. 73, 77, 78, 90* pls. *XXXVI, XXXVII, a-i, k, l, XXXVIII, XXXIX, 1873. It is important to note that he has omitted to number the specimens illustrated in Ibid, pls. XXXVI, XXXVIII, 1873. Regarding this point Foote has remarked, "unfortunately the work did not, because of the author's premature death, receive a final revision at his hand, which accounts doubtless for a rather important oversight in the archaeological section, namely, the omission to number the several objects, figured in Plates XXXVI, XXXVIII, XXXIX, XLI, and XLII. The absence of the numbers makes it impossible in many cases to identify the figures in the plates with specimens in the collection, or with unfigured objects enumerated in the descriptive letterpress". (Foote, 1, p. v, 1901). Therefore it is not possible to use the specimens illustrated in Breeks, pls. XXVI, XXXVIII and XXXIX, 1873 in this work.*

2 *Foote, 1, pp. iii-xix, pls. II, 217, 218, 236, 273, 294, 310, III, IV, 553, 571, V, 300, 303, 307, VI, 392, 412, XV, 362, 1901; Ibid, 2, pp. 209, 215, 216, 225, pls. 21, 22, 37, No. 833, 38, No. 3246-1, 60, No. 2633-1, 1916.*

3 *Mitra, 1, pp. 205-07, 1920; Ibid, 2, pp. 413-16, 1927.*

4 *Das Gupta, 2, pp. 183-84, figs. 1, 2, 1936.*

At Ebgodu the representation of a fabulous animal has been found.[1] According to Foote this specimen was got by Breeks in cairns.

At Hokupoliam Todanad some figurines have been dug out[2] of which some have been illustrated.[3] According to Foote all these specimens were found by Breeks in cairns.

At Tuneri some figurines have been found[4] of which some have been illustrated.[5] According to Foote all these specimens were found by Breeks in caverns.

At Nilgiri Hills the greatest number of figurines have been found[6] of which some have been illustrated.[7] According to Foote all these specimens were found by Breeks in caverns. Recently Khan has illustrated one example.[8]

At Shevaroy Hills in Salem district in Madras two figurines which have been found are illustrated.[9] Regarding these two specimens Foote has remarked, "Of very great interest are two red earthenware figurines of women found in Scotforth estate at Maulavi by my son-in-law, Mr. Herbert W. Leeming, when digging a trench for the foundation of a wall."[10]

---

1 *Foote, 1, pp. 33-39, pl. VI, 412, 1901.*

2 *Ibid, 1, pp. 50-51, 1901.*

3 *Ibid, 1, pp. 50-51, pl. III, 566, 570, 1901.*

4 *Ibid, 1, pp. 50-51, nos. 559-65, 1901.*

5 *Ibid, 1, pp. 50-51, pl. III, 560, 561, 562, 1901.*

6 *Ibid, 1, pp. 22, 23, 24, 26-30, 30-52, nos. 217, 218, 246, 247-52, 254, 314, 317, 324-26, 332-40, 355-411, 413-542, 548-58, 571, 1901.*

7 *Ibid, 1, pp. 22-23, 26-27, 28-29, 30-31, 34-35, 36-37, 48-49, 50-51, 52-53, pls. II, 217, 218, 236, 273, 294, 310, III, 537, 538, 539, 540, 542, 557, IV, 553, 571, V, 300, 303, 307, VI, 392, XV, 362, 1901. Congrave is the first scholar to give some idea of the figurines. (Congrave, 1847).*

8 *Khan, p. 70, pl. XXXIX, d, 1938.*

9 *Foote, 2, pp. 62, 209, pls. 21, 22, 1916.*

10 *Ibid, 2, p. 62, 1916.*

At Kupgal in Bellary district in Madras some figurines have been found.[1]

At Mahuri in Baroda State, Foote has discovered one figurine.[2] Regarding the nature of this site he has observed, "From an old site at the head of the gully system which cuts deeply into the alluvium of the Satarmati at Mahuri in Vijapur taluq, I secured a small number of neolithic objects, amongst which were several of sufficient interest to deserve special notice."[3] Regarding the provenance and also the nature of the specimen under discussion he has again remarked, "From near this site came several noticeable pieces of pottery of which No. 3246-1 is the most interesting as it represents a sacred bull with a garland round his hump indicated by square pitlets in the red polished mass. The figurine, which is rather shapely, has lost its head. It is figured in plate 38."[4]

At Bellamur Rayan Gudda in Hyderabad State, Foote has discovered one figurine.[5] Regarding the nature of this site Foote has remarked, "One of the most interesting sites occurs on the southern side of the fortified hill of Bellamur Rayan Gudda, 4 miles North-West of Lingusugur town in the Raichur Doab. From the nature of the finds here made and especially the very archaic character of the pottery I think it safe to assume that the site is a purely neolithic one without any admixture or traces of the early iron age artifacts....Two specimens I picked up are of very special interest however: they are Nos. 2633-1 and 2633-2 both of which I have figured in Plate 60. The former specimen represents the skull of a bull, the 'boukranion' of the Greeks. It is made of grey earthenware and was very probably one of a pair attached to a large vase as ears or side ornaments. That the vase was a very large one may be inferred

---

1 *Foote, 2, p. 215, pl. 37, no. 834, 1916. According to Foote this site belongs to the neolithic age (Ibid,2, p. 82, 1916); but as, as we shall show later on, this specimen has points of similarity with those of the iron age, it should be ascribed to the iron age.*

2 *Ibid, 2, pp. 141, 216, pl. 38, No. 3246-1.*

3 *Ibid, 2, pp. 141, 1916.*

4 *Ibid, 2, pp. 141, 1916.*

5 *Ibid, 2, pp. 122, 225, pl. 60, No. 2633-1, 1916.*

from the back of the skull showing no perceptible curvature, unless indeed it be part of a plaque".[1]

At Nadubetta, a high hill near Brickpatti mound in South India, Breeks has discovered a number of figurines.[2] Regarding the provenance of these figurines he has observed something of which the summary is given below. On the top of Nadubetta, a high hill near Brikpatti mound there was originally a cavern which has been destroyed. A station for flag-staff was built up. There was a cavern at certain depth. At a cavern at a lower depth he found the above-mentioned figurines. Regarding the find-spot of these figurines he has observed," We next opened the cavern at B. The wall was about five feet high, well built of flat stones; inside were trees, with stones, as thick as a man's thigh, and shrubs. There was only one slab lying nearer N. and S. than N. E. and S. W. about six inches below the surface. At this depth, and on the surface, we find several remains of the usual rough clay pots and lids with figures."[3]

At Kambhatti Todanad in South India Breeks has found a number of figurines.[4] Regarding the find-spot of these figurines he has observed, "Dug all over the mound to the depth of five feet, but found nothing. We then dug the ditch out to the depth of four feet, and found a number of pot with figures on the lids, unusually perfect."[5]

The above discussion shows that these figurines have been found at Ebgodu, Hokupoliam Todanad, Kunhakhilabetta Tuneri, Nilgiri Hills, Shevaroy Hills, Kupgal, Mahuri, Bellamur Rayan Gudda, Nadubetta, and Kambhatti Todanad. These figurines may be divided into three divisions, viz., human figurines, animal figurines and composite figurines. The human figurines may again be divided into three sub-divisions viz. (a) male,[6]

---

1 *Foote, 2, p. 122, 1916.*

2 *Breeks, pp. 77, 78, pl. XXXVII, a, c, k, l, 1873.*

3 *Ibid, p. 77, 1873.*

4 *Ibid, p. 80, pl. XXXVII, b, d, e, g, 1873.*

5 *Ibid, p. 90, 1873.*

6 *Ibid, p. 90, pl. XXXVII, e, 1873: Foote, 1, pp. 28-29, 48-49, pls. II, 294, III. 537, 538, 539, 540, V, 300, 1901.*

(b) female[1] and (c) figurines whose sex is unidentifiable .[2]

If we make a comparative study of the human figurines, the first point which strikes us is that they may be divided into three different groups according to the consideration of style. This point may be illustrated by a concrete example. If two figurines—one found at Nilgiri Hills[3] (Fig. 1) and the other at Nadubetta[4] (Fig. 2)—are compared, then the following points of dissimilarity become apparent. First, whereas the Nilgiri Hills figurine is completely hand-modelled, the Nadubetta figurine is partially hand-modelled and partially moulded. Secondly, whereas the Nilgiri Hills figurine has the incised dot—impressions on the body, the Nadubetta figurine has no such characteristic. These two points of difference show that these two figurines belong to two different types. There are some other figurines of which we shall take here one example.[5] (Fig.3). This forms a type by itself differentiated from other two types mentioned above. First, the whole type is different. Secondly, this figurine is executed in a stump-like manner.

The specimens belonging to the first type have been found at Nilgiri Hills,[6] Hukupoliam Todanad[7], and Kambhatti To-

---

1 *Breeks, p. 90, pl. XXVII, b, 1873: Foote, 1, pp. 28-99, 30-31, 48-49, pls. II, 310, III. 542, V, 303, 307, 1901: Ibid, 2, pp. 209, pls 21, 22, 1916. It is important to note that Foote has expressed doubt regarding the sex of the figurines illustrated in Foote, 1, pp. 28-29, 48-49, pls. III, 342, V, 308, 307, 1901. So far as the specimen illustrated in Ibid, 1, pp. 48-49, pl. III, 542, 1901 is concerned, one should consult the present author's view expressed in Das Gupta, 2, pp. 183-184, figs. 1, 2, 1936. It will be shown in proper place the reason for calling the specimens illustrated in Foote, 1, pp. 28-29, pl. V. 303, 307, 1901 as female.*

2 *Breeks, pl. XXXVII, k, 1873; Foote, 1, pp. 22-23, 26-27, pl. II, 217, 218, 236, 273, 1901.*

3 *Foote, 1, pp. 48-49, pl. III, 538, 1901.*

4 *Breeks, pl. XXXVII, k, 1873.*

5 *Foote, 2, pp. 209, pl. 21, No. 192-k. 1916.*

6 *Ibid, 1, pp. 22-23, 26-27, 28-29, 30-31, 48-49, pls. II, 217, 218, 236, 273, 294, 310, III, 537, 538, 539, 540, 542, V, 300, 303, 1901.*

7 *Ibid, 1, pp. 50-51, pl. III, 570, 1901.*

danad[1]. The main characteristic point of modelling is that all these specimens are hand-modelled. The eyeseems to have been separately made and then affixed within the sockets already made for the purpose[2]. (Fig. 1). The nose is made by the pinchirg up of the clay.[3] (Fig. 1) The mouth is indicated by a division of the upper and the lower lips[4]. The ear is indicated in some specimens[5] (Fig. 4): whereas in some other specimens the ears are probably hidden behind the beard[6]. (Fig. 1) The arms are modelled in two different manners. In the first type of the arm we find no indication of the elbow, the wrist and the fingers.[7] (Fig. 5) In the second type of the arm we find the indication of the fingers[8]. (Fig. 4). The legs are also modelled in different manners. In the first type of the leg we find the leg indicated in a stump-like manner without any indication of the knee, the foot and the toes. In fact, this kind of leg which is crude in conception is also unnaturally small in length in proportion to the body[9]. (Fig. 6). In the second type of the leg we find the indication of the knee, the foot and the toes[10]. (Fig. 4) In the third type of the leg we find the indication of the foot only[11]. (Fig. 7). The female breasts are treated in different

---

1 *Breeks, p. 90, pl. XXXVII, b, e, 1873.*

2 *Foote, 1, pp. 28-29, 48-49, pls. III. 537, 538, 540, 542, V, 300, 1901.*

3 *Breeks, p. 90, pl. XXXVII, b, e, 1873: Foote, 1, pp. 28-29, 48-49, pls. III, 537, 538, 540, 542, V, 300, 1901.*

4 *Breeks, p. 90, pl. XXXVII, b, e, 1873: Foote, 8,* pp. *28-29, 48-49, pls. III, 537, 538, 540, 542, V, 300, 1901.*

5 *Foote, 1, pp. 48-49, pl. III, 539, 540, 542, 1901.*

6 *Breeks, p. 90, pl. XXXVII, e, 1873: Foote, 1, pp. 28-29. 48-49, pl. III, 537, 538, V, 300, 1901.*

7 *Breeks, pp. 73, 90, pl. XXXVII b, e, 1873: Foote, 1, pp. 48-49, pl. III, 540, 1901.*

8 *Ibid 1, pp. 22-23, 48-49, pls. II, 236, III, 542, 1901.*

9 *Breeks, p. 90, pl. XXXVII, e, 1873: Foote, 1, pp. 48-49, pl. III, 540, 1901.*

10 *Foote, 1, pp. 48-49, pl. III, 542, 1901.*

11 *Ibid, 1, pp. 48-49, pl. III, 537, 1901.*

ways[1]. In the first type of the breast we find the breasts separately made and then affixed within the proper place[2]. (Fig. 5). In the second type we find the breasts having spontaneous development out of the flesh of the body[3]. (Fig. 8) In the third type we find the breasts not fully developed but only indicated[4]. (Fig 4). The characteristic which is present in almost all the figurines of this group is the presence of the incised circlets on the body.

So far as the linear composition is concerned, we must take into consideration only those figurines in the round which have the whole body or almost the whole body preserved[5]. The most important characteristic which is the result of the linear composition is the static nature of these specimens, the only dynamic element being indicated by the movement of the hands. The fundamental lines which compose all of these figurines may be shown in the following manner, II, i.e., the whole body consists mainly of the horizontal straight line forming the two ends of the main body along with the legs. (Fig. 1, 4, 5, 6, 7, 8).

---

1 *In this connection it is important to add a note regarding the female breasts. Besides the naturally developed female breasts of which we have a number of examples (Breeks, p. 90, pl. XXXVII, b, 1873: Foote 1, pp. 30-31, pl. II, 310, 1901) there are some other specimens which should be considered as female inspite of the fact that their breasts are not developed. (Foote, 1, pp. 28-29, 48-49, pls. III, 542, V, 303, 1901). So far as the sex of the figurine illustrated in Ibid, 1, pp. 48-49, pl. III, 542, 1901 is considered, one is referred to the present author's view expressed in Das Gupta, 2, pp. 183-84, figs. 1, 2, 1936. So far as the specimen illustrated in Foote, 1, pp. 28-29, pl. V, 303, 1901 is concerned, one is struck by the determinate emphasis given on the breasts and the navel inspite of the fact that the breasts are not so developed as it should naturally be in the case of the female figurines. Its sex-organ is much worn out but it is almost sure that it is not male sex-organ. Therefore it seems that this figurine should be considered as female. In this connection one should refer to Murray, pp. 93-100, pls.. VIII-XII, 1934.*

2 *Breeks, p. 90, pl. XXXVII, b, 1873.*

3 *Foote, 1, pp.30-31, pl. II, 310, 1901.*

4 *Ibid, 1, pp. 28-29, 48-49, pls. III, 542, V, 303, 1901.*

5 *Breeks, p. 90, pl. XXXVII, b, e, 1873: Foote, 1, pp. 28-29, 30-31, 48-49, pls. II, 310, III, 537, 538, 539, 540, 542, V, 300, 303, 1901.*

So far as the dress is concerned, we must point out that there are some figurines which are absolutely nude.[1] (Fig. 4). Secondly, there are some other figurines whose upper body is nude but whose lower body is clothed[2]. (Fig.6). It is thus evident that there is not a single specimen whose upper body is clothed. The dress which is worn by some of these figurines is exactly of the similar nature. This cloth which hangs from the waist to the knees is fully wrapped round the body and has stripes on it.

So far as the ornaments are concerned, it is important to note those figurines which have the distinct mark of wearing some sort of ornaments.[3] There is only one specimen which wears most probably the dog-collared necklace.[4] (Fig. 5). There is another type of ornament which consists of two strings, each indicated by the two vertical lines interspaced by horizontal lines, crossing each other at the middle point[5]. (Figs. 4, 8). It is impossible to give an exact name to this ornament.[6] Some of these figurines wear the girdle[7] which is of two different types. In the first type[8] the girdle is indicated by two incised parallel horizontal lines. (Fig.8). In the second type[9] the girdle is indicated by a broad strip of clay which is itself ornamented by the incised lines. (Fig. 9). There are a few figurines[10] which wear the wristlet consisting of a broad strip of clay. Some of these figurines wear the anklet which is of two different types.

---

1 *Foote, 1, pp. 28-29, 48-49, pls. III, 542, V, 303, 1901.*

2 *Breeks, p. 90,, pl. XXXVII, e, 1873: Foote, 1, pp. 48-49, pl. III. 540, 1901.*

3 *Breeks, p. 90, pl. XXXVII, b, 1873: Foote, 1, pp. 26-27, 28-29, 30-31, 48-49, pls. II, 273, 310, III, 539, 542, V, 303, 1901.*

4 *Breeks, p. 90, pl. XXXVII, b, 1873.*

5 *Foote, 1, pp. 30-31, 48-49, pls. II, 310, III, 542, 1901*

6 *It is highly interesting to note that an ornament of a very similar design is found on the body of a terracotta figurine ascribed to the 1st millennium B.C. by Coomaraswamy (Coomaraswamy, 4, 1928).*

7 *Foote, 1, pp. 28-29, 30-31, pls. II, 310, V, 303, 1901.*

8 *Ibid, 1, pp. 30-31, pl. II, 310, 1901.*

9 *Ibid, 1, pp. 28-29, pl. V, 303, 1901.*

10 *Ibid, 1, pp. 26-27. pl. II, 273, 1901.*

In the first type the anklet[1] is indicated by the closely set and incised dots.[2] (Fig. 4). In the second type the anklet is indicated by the strip of clay.[3]

The specimens belonging to the second type have been found at Nilgiri Hills[4] and Nadubetta.[5] The specimens under discussion are two in number and are not in good state of preservation. The most characteristic point of modelling which is present in both these specimens is that the legs are not indicated and that instead of the legs the lower portion of the body of the figurines ends in a stump-like thing. As the Nilgiri Hills specimen is highly worn out, we shall discuss only the Nadubetta specimen. The head seems to be completely moulded. The eyes, the nose, the mouth and the ears are completely moulded; but the body seems to be hand-modelled. The arm is modelled without any indication of the elbow, the wrist and the fingers. The breasts are separately made and then affixed within the proper place (Fig. 2).

The static element is the most characteristic feature of these figurines, if viewed from the point of view of linear composition. The linear composition of these figurines may be shown in the following manner, II, i.e., the linear composition consists of one straight horizontal line forming the shoulder and of two straight and parallel lines forming each end-portion of the chest.

The upper body of the Nadubetta specimen is bare but we cannot say anything regarding the lower body as it is summarily treated.

The Nadubetta specimen wears one necklace which is dog-collared in shape. There is no other ornament which is worn by any one of these two figurines.

The figurines of the third type have been found at Shevaroy Hills in Salem district in Madras.[6] There can not be any doubt that these figurines differ from the figurines of the other two types mentioned above. The most important characteristic of modelling is that they are modell d in such a manner that

---

1 *Foote, 1, pp. 28-29, 48-49, pls. III, 542, V, 303, 1901.*

2 *Ibid, 1, pp. 48-49, pl. III, 542, 1901.*

3 *Ibid, 1, pp. 28-29, pl. V, 303, 1901.*

4 *Ibid, 1, pp. 28-29, pl. V, 307, 1901.*

5 *Breeks, pl. XXXVII, k, 1873.*

6 *Foote, 2, p. 209, pls. 21, 22, Nos. 192-k, 192-L, 1916.*

they may be viewed from all sides otherwise the treatment of the hair in the back portion can not be explained. (Fig.3). The second important characteristic is that the arms and the legs are not modelled. (Fig. 3). The third important characteristic is that the body ends in a stump-like manner. (Fig. 4). The whole figure is completely hand-modelled. The eyes are separately made and then affixed within the proper place. (Fig. 3). The eye-brows are also separately made and then affixed within the proper place. (Fig. 3). The nose which is broken in one specimen[1] and preserved in the other[2] is made by a pinching up of the portion of clay. (Fig. 3). The mouth is indicated as open by the differentiation of the upper and the lower lips. (Fig. 3). The ears are not indicated. The arms and the legs are also not indicated. The breasts are separately made and then affixed within the proper place of the body. (Fig. 3). The hairs are indicated by the addition of the strips of clay (Fig. 3).

The linear composition which is very crude in conception may be shown in the following manner, i.e., consists of two parallel straight lines forming the end-portion of the chest. It is interesting to note that there is no line by which the shoulder is indicated. (Fig. 3).

So far as the dress worn by these figurines is concerned, it should be stated that the upper body is absolutely bare and that the lower body is also bare, though there is no evidence of the nude sex-organ (Fig. 3).

Like the human figurines the animal figurines may be divided into two types. This point may be illustrated by a comparison of a few types. This point may be illustrated by the comparison of a few typical examples. Let us compare the figurines found at Nilgiri Hills[3] (Fig. 10) and at Mahuri.[4] (Fig. 11). If anybody compares these two figurines from the stylistic point of view, he will find out some fundamental points of difference. First, whereas the Nilgiri Hills figurine has the incised circlets on the whole body, the Mahuri figurine has the smooth body. This is quite sufficient to classify these two figurines under two

---

1 *Foote, 2, p. 209, pls. 21, 22, No. 192-k, 1916.*

2 *Ibid, 2, p. 209, pls. 21, 22, No. 192-L, 1916.*

3 *Ibid, 1, pp. 50-51, pl. III. 557, 1901.*

4 *Ibid, 2, p. 216, pl. 38, no. 3246—1, 1916.*

different classes. It is further interesting to note that the Nilgiri Hills animal—figurine under discussion is similar in style to the first type of the human figurine which we have already discussed.

Let us now deal with the first type of the animal figurines. These specimens have been found at Nilgiri Hills,[1] Hokupoliam Todanad,[2] Nadubatta[3] and Kambhatti Todanad[4]. It is important to note that so far as the animal figurines are concerned, the actual number of the represented animals is the most important factor.

The representation of the buffalo has been found at the Nilgiri Hills.[5] It is a very realistic specimen. There are the incised circlets only over the head and not over the whole body.

Examples representing the dog have been found at Hokupoliam Todanad[6] and Kambhatti Todanad.[7] These two specimens are of two different types though there is no doubt that they belong to the same class on account of the presence of the incised circlets. The Hokupoliam Todanad specimen is a conventional one as it depicts two dog-heads forming two sides of a standard. Foote has correctly described this specimen as a "standard with two dog-headed arms"[8]. The Kambhatti Todanad specimen is a naturalistic representation in contradistinction to the Hokupoliam Todanad specimen which has already been discussed.

At Nilgiri Hills also we get the representation of the horse.[9] It should be mentioned in this connection that the representation

---

1 *Foote, 1, pp. 36-37, 50-51, pls. III, 557, IV, 553, VI, 392, 1901: Khan, pl. XXXIX, d, 1938.*

2 *Foote, 1, pp. 50-51, pl. III, 566, 1901.*

3 *Breeks, p. 77, pl. XXXVII,* c, *1873.*

4 *Ibid, p. 90, pl. XXXVII, d, 1873.*

5 *Foote, 1, pp. 50-51, pl. IV, 553, 1901.*

6 *Ibid, 1, pp. 50-51, pl. III, 566, 1901.*

7 *Breeks, p. 90, pl. XXXVII, d, 1873.*

8 *Foote, 1, pp. 50-51, 1901.*

9 *Ibid, 1, pp. 48-49, pl. III, 537, 538, 1901.*

of the horse has been found in association with the male figurine which sits on its back. So far as the first specimen[1] (Fig. 7) is concerned, Foote has expressed doubt regarding its identification as the horse. If anybody carefully studies it, he will find that it is extremely difficult to identify the represented animal as the horse because the face which is the most important criterion for identification is greatly mutilated. Therefore it is not possible to make a definite identification regarding this specimen. But so far as the second specimen[2] is concerned, Foote has opined that it represents a man on the horse-back. If anybody carefully studies it, he will come to the conclusion that the represented animal is the horse because the whole body, particularly the face, is extremely like that of a horse.

The representation of the leopard has been found at Nilgiri Hills[3] and Nadubetta.[4] If anybody carefully studies these two specimens, he will find that these two specimens belong to the same class on account of the presence of the incised circlets. Foote has correctly described the Nilgiri Hills specimen as the representation of the leopard. So far as the Nadubetta specimen is concerned, Breeks has remarked that it is the "neck of pot with lid and figure of some animal covered with spots, perhaps leopard."[5] This remark shows that Breeks was not definitely sure whether it represented the leopard or not. But if anybody carefully makes a comparative study of the Nilgiri Hills and the Nadubetta specimens, he will find the great similarity which exists between these two specimens and will naturally conclude that the Nadubetta specimen represents the leopard.

Besides the above-mentioned animal-representations the representation of another animal has been found at Nilgiri Hills.[6] As the head of this animal is lost, it is not possible to identify it.

---

1 *Foote, 1, pp. 48-49, pl. III, 537, 1901.*

2 *Ibid, 1, pp. 48-49, pl. III, 538, 1901.*

3 *Ibid, 1, pp. 50-51, pl. III, 557, 1901.*

4 *Breeks, p. 77, pl. XXXVII, c, 1873.*

5 *Ibid, p. 77, 1873.*

6 *Foote, 1, pp. 36-37, pl. VI, 392, 1901,*

The animal-figurines of the second type have been found at Ebgodu[1], Nilgiri Hills[2], Kupgal[3], Mahuri[4], Bellamur Rayan Gudda,[5] and Nadubetta[6]. The following are the represented animals.

Specimens representing the bull have been found at Mahuri[7] and Bellamur Rayan Gudda.[8] So far as the Mahuri specimen is concerned, it is the representation of an animal whose head and legs are lost. However it is quite evident from the extant body that it represents the bull. The Bellamur Rayan Gudda specimen represents a bull's skull.

Examples showing the bullock has been found at Nadubetta.[9] Breeks has described this specimen as "a low country bullock with hump".[10] If anybody carefully studies this specimen, he will find that Breeks' identification is quite correct.

Specimen representing the sheep has been found at Nilgiri Hills[11]. Foote has described this specimen as a sheep[12]. It is a mutilated specimen and has the back body and all the legs except one lost. If anybody carefully studies this specimen, he will conclude that there is no sufficient evidence to identify this specimen as the representation of the sheep.

---

1 *Foote, 1, pp. 38-39, pl. VI, 412, 1901.*

2 *Ibid, 1, pp. 34-35, pl. XV, 362, 1901.*

3 *Ibid, 2, p. 215, pl. 37, No. 834, 1916.*

4 *Ibid, 2, p. 216, pl. 38, No. 3246-1, 1916.*

5 *Ibid, 2, p. 225, pl. 38, No. 2633-1, 1916.*

6 *Breeks, p. 78, pl. XXXVII, a, b, 1873.*

7 *Foote, 2, p. 216, pl. 38, No. 3246-1, 1916.*

8 *Ibid, 2, pp. 225, pl. 60, No. 2633-1, 1916.*

9 *Breeks, p. 73, pl. XXXVII, b, 1873.*

10 *Ibid, p. 73, 1873.*

11 *Foote, 1, pp. 34-35, pl. XV, 362, 1901.*

12 *Ibid, 1, pp. 34-35, 1901.*

The representation of the sambhar has been found at Nadubetta.[1] Breeks has described this specimen as a "sambar"[2]. If anybody carefully studies this specimen, he will come to the conclusion that Breeks' identification is correct.

The representation of a fabulous animal has been found at Ebgodu[3]. Foote was not able to identify this animal and has called it as fabulous[4]. It is an extremely multilated specimen and has only the head preserved. There is no sufficient evidence to identify this as the representation of some natural animal. Further it has a row of big humps along the spine which is not found in the case of any natural animal. This characteristic probably indicates that it is a fabulous animal. Therefore it seems that Foote is not wrong in identifying it as the representation of a fabulous animal.

Besides these representations of the above mentioned animals the representation of an animal has been found at Kupgal.[5] Foote has described this specimen as the "figurine of animal, a votive offering, nose, one hand and legs broken off..."[6] Evidently he has not got sufficient evidence to identify it. If anybody carefully studies this specimen, he will conclude that there is no sufficient evidence to identify it on account of its mutilated condition.

The figurines representing the bird have been found at Kunhakhilabetta Tuneri.[7] If anybody carefully studies the modelling of these figurines, he will conclude that all these belong to the same group. The birds which are represented are the following ones.

The representation of the bustard has been found at Kunhakhilabetta Tuneri.[8] Foote has identified this specimen as the representation of the bustard and there is no evidence to disprove it.

---

1 *Breeks, p. 78, pl. XXXVII, a, 1873.*

2 *Ibid, p. 78, 1873.*

3 *Foote, 1, pp. 38-39, pl. VI, 412, 1901.*

4 *Ibid, 1, pp. 38-39, 1901.*

5 *Ibid, 2, p. 215, pl. 37, No. 834, 1916.*

6 *Ibid, 2, p. 215, 1916.*

7 *Ibid, 1, pp. 50-51, pl. III, 560, 561, 562, 1901.*

8 *Ibid, 1, pp. 50-51, pl. III, 561, 1901.*

One specimen representing the cock has been found at Kunhakhilabetta Tuneri.[1] Foote has expressed some doubt regarding his own identification of this specimen as the cock:[2] but from a careful perusal of this specimen it seems that there is sufficient evidence to identify this specimen as the representation of the cock.

The representation of the peacock has been found at Kunhakhilabetta Tuneri.[3] Foote has described this animal as having "crest and long tail, very long neck",[4] and has identified it as the representation of the peacock and there is no evidence to doubt this identification.

The composite figurines have been found at Hokupoliam Todanad[5] and Nilgiri Hills[6]. The illustration of the Hokupoliam Todanad specimen which has been published is not at all clear; but here, in this connection, we might remain satisfied with what Foote has said regarding this specimen. He has observed that it represents a "torso of man with dog's head". From this statement it appears that it represents a composite figurine representing both a male figure and a dog. The illustration of the Nilgiri Hills specimen which has been published is not very clear and, therefore, we shall have to take recourse to the remarks of Foote regarding it. Foote has remarked that it represents a "bird with deer's head".[7]

It is now relevant to discuss the sculptural nature of these figurines, viz., whether these figurines are in the round or in relief. If we study these figurines which have been discovered at Ebgodu, Hokupoliam Todanad, Kunhakhilabetta Tuneri, Nilgiri Hills, Shevaroy Hills, Kupgal, Mahuri, Bellamur Rayan Gudda, Nadubetta, and Kambhatti Todanad, we find that all these figurines are the sculptures in the round though usually placed at the top of the vase-lids.

We have discussed these figurines from various points of view. First, we have shown the actual places in which figurines belonging to this age have been found. Secondly, we have shown that according to the consideration of style the human figurines may be divided into three types. Then we have discussed the provenance, modelling, linear composition, dress,

---

1 *Foote, 1, pp. 50-51, pl. III, 562, 1901.*
2 *Ibid, 1, pp. 50-51, 1901.*
3 *Ibid, 1, pl. III, 560, 1901.*
4 *Ibid, 1, pp. 50-51, 1901.*
5 *Ibid, 1, pp. 50-51, pl. III. 570, 1901.*
6 *Ibid, 1, pp. 50-51, pl. III, 571, 1901.*
7 *Ibid, 1, pp. 52-53, 1901.*

and ornament of each group individually. Thirdly, we have shown that according to the consideration of style the animal figurines, like the human figurines, may be divided into two different groups. Thus we have discussed the various types of animals belonging to each group individually. Fourthly, we have shown that the bird figurines belong to one group. Then we have discussed the various types of birds belonging to this group. Fifthly, we have discussed the composite figurines. Lastly, we have shown that all these figurines are the sculptures in the round though usually placed at the top of the vase-lids.

It is now desirable to tackle the problem whether these figurines may be divided into religious and secular groups. If we consider this problem by the standard of the sculptures of the succeeding ages in India, it must be opined that the religious figurines might be either human or animal or bird or composite figurine. But wher as from the śunga age downwards we have literary evidence to identify the discovered images of gods and goddesses, no such literary evidence is available in the case of these figurines. Therefore we should find out the religious as well as the secular significance of these figurines from the characteristic poses of the figurines themselves.

In various parts of ancient world there has been found the representation of a female figure which has been supposed to represent fertility characteristics. In a very interesting and illuminating article Murray has shown that the female figures may be divided into three groups on the consideration of the pose of the individual figurines, viz., the Divine Mother or Isis type, the Divine Woman or Ishtar type, and the Personified Yoni or Baubo type.[1] It is logical to conclude that the pose of each individual female figurine should be considered as the criterion for determining whether it is religious or secular. The female religious figurines found at these sites are mentioned below.

(a) Divine Mother or Isis type—The representation of the female figure having this characteristic has been found at Kambhatti Todanad.[2] (Fig. 5). This specimen represents a seated female figure holding a child, on the right side of her chest, who suckles her. Its upper body is bare. There can not be any doubt that it should be identified as the Divine Mother or Isis type because it fulfills all the major characteristics of this type which are following. First, its upper body is absolutely bare

---

1 *In this connection reference should be made to Śiva, Vrisha, the vāhana of Śiva and pechaka, the vāhana of Lakshmī.*

2 *Breeks, p. 90, pl. XXXVII, b, 1873.*

having the breasts in an absolutely bare condition. Secondly, a child is represented as suckling her. The first characteristic shows that it is a female fertility figure because the breasts which are one of the most important female fertility characteristics are shown in absolute nudity. Further the second characteristic shows that it belongs to the Divine Mother or Isis type.

(b) Divine woman or Ishtar type—The representation of the female figure having the characteristic of this type has been found at Shevaroy Hills.[1] (Fig.3). In the first specimen (Fig. 3) we find a female figure in the profile attitude and having the bare breasts. In the second specimen we find a female figure in the profile attitude and having the bare breasts. Therefore these two figurines are exactly of the same nature. They are identified as belonging to the Divine woman or Ishtar type for the following reasons. First, these two specimens have no characteristic by which they might be identified as secular. Secondly, they have the bare breasts which are one of the major female fertility characteristics. Thirdly, they have not got any indication by which they might be identified as either the Divine Mother or Isis type or the Personified Yoni or Baubo type. On these considerations we identify these two specimens as representing the Divine woman or Ishtar type.

(c) Personified Yoni or Baubo type—The representation of the female figure having this characteristic has been found at Nilgiri Hills.[1] (Fig. 4). It is a very interesting specimen and fulfills all the major characteristics of the Personified Yoni or Baubo type.[2] Therefore it should be considered as representing the Personified Yoni or Baubo type.

The animal figurines which should be considered as having religious significance may now be discussed. In this connection we shall have no other recourse than to take those animal figurines which are known to have religious significance from the evidence supplied by later Indian archaeological and literary evidences. These animal figurines having religious significance are natural as well as conventional.

(a) Natural—It is extremely difficult to point out the animals which were objects of worship in that age. If we take into consideration the animals which are the vāhanas (carriers) of different gods and goddesses prevalent in the later age of India

---

1 *Foote, 2, p. 209, pls. 21, Nos. 192-K, 192-L, 22, Nos. 192-K, 192-L, 1916.*

2 *The nature of this figurine has been fully discussed by Das Gupta in Das Gupta, 2, pp. 183-84, Figs. 1 & 2, 1936.*

and which are, therefore, objects of worship because of their conjunction with the worshipped deities, then some animal figurines become religious in character. But in this connection we must note the most important point, i.e., the association of these animals with the worshipped deities. Therefore the point of "association" is the only criterion for considering some figurines as having religious significance. From this argument it naturally follows that the animal which is considered as having religious significance on account of its association with the worshipped deities will lose its religious character when it is not associated in such a manner. For example, we find the four lions on the famous Sarnath lion-capital of the Maurya age and also the lion (siṁha) as the vāhana (carrier) of Durgā in the famous Mamallapuram bas-relief of the ninth century A.D.[1] It is apparent that there is a great difference in significance so far as the lion on these two specimens is concerned. While the religious character of the lion as the vāhana of Durgā on the Mamallapuram bas-relief is unquestionable, no such religious significance may be attached to the lions on the Sarnath lion-capital. This point is further important because with the help of this point we may be able to point out the same animal in two different representations in the same age as religious as well as secular. It should be remembered that the same animal might have religious as well as secular significance. For example, the bull which is an object of veneration is also used for secular purposes. Therefore it must be borne in mind that the association as well as the pose of each animal in representation are the most important criteria for considering its significance, whether secular or religious. Secondly, we should consider those animals as having religious significance which are still known as objects of worship. Working on these two hypotheses we shall find out the animal figurines which might be considered as having religious significance.

(1) Buffalo—The buffalo is an object of veneration in India from time immemorial. In many parts of India this animal serves as a scapegoat in case of cholera. The Mahrs of Bombay sacrifice a buffalo at the Dusserah festival. It is also sacrificed in honour of Durgā and is known as the *Vāhana* (carrier) of Yama. But here it is specially interesting to note that this animal is an object of veneration with the primitive tribes of South India among which the Todas should be specially mentioned. That the buffalo seems as the exclusive object of ritual among the Todas have been very fully described by Rivers[2] and it is needless to dilate here on this point. From

---

1 *Coomaraswamy, 3, pl. IV, 12, 1927.*

2 *Rivers, pp. 354-56, 1921.*

these considerations it seems that the buffalo was most probably an object of veneration in the prehistoric age of South India. The representation of the buffalo has been found at the Nilgiri Hills.[1] It is also interesting to note that the Todas are the inhabitants of the Nilgiri Hills. This further corroborates our view regarding the buffalo as an object of veneration.

(2) Bull—Regarding its religious character Marshall has rightly observed, "The bull, both humped and humpless, is closely associated with Śiva, and daily worshipped by his followers, and once a year—on the occasion of its own festival by Hindus of all sects. The liberation of a bull (vrishotsarga) dedicated to Śiva and stamped with his trident, is an act of the highest merit believed to provide a deceased person with a vehicle to the next world"[2]. Regarding the prevalence of the worship of the bull he has also remarked, "In prehistoric times the worship of the bull.....was widely disseminated throughout the Middle and Near East, when he appeared sometimes as a beneficial guardian of the household, sometimes as a malevolent storm demon."[3]. It is thus apparent that the bull was an object of worship in prehistoric times in Middle and Near East and in Middle East, i.e. India, in historic times. Therefore inspite of any indication of the actual worship the figures of the bull which have been found at Mahuri[4] and Bellamur Rayan Gudda[5] may be considered to be an object of worship in that age.

Let us now discuss the bird figurines which should be considered as religious. In this connection we shall have no other recourse than to take those bird figurines which are known to have religious significance from the evidence supplied by later Indian archaeological and literary evidences. The bird figurines which might be considered as having some religious significance are the following :—

(1) Peacock—The representation of the peacock has been found at Kunhakhilabetta Tuneri.[6] That peacock is known to have religious significance is understood from the fact that in the succeeding ages of India it is the *vāhana* (carrier) of the god Kārtikeya. So it might have some religious significance, though we are not definitely sure whether our surmise is correct or not.

---

1 *Foote, 1, pl. IV, 553, 1901.*
2 *Marshall, 28, p. 72, 1931.*
3 *Ibid, 28, p. 72, 1931.*
4 *Foote, 2, p. 216, pp. 38, No. 3246—1, 1916.*
5 *Ibid, 2, p. 225, pl. 60, No. 2633—1, 1916.*
6 *Ibid, 1, pp. 50-51, pl. III, 560, 1901.*

The composite figurines which might have some religious significance may now be discussed. These figurines have been found at Hokupoliam Todanad[1] and Nilgiri Hills.[2]

(1) Composite figurine representing male figure and dog—The representation of the composite figurine showing male figure and dog have been found at Hokupoliam Todanad.[3] A composite figurine can not be secular and there must, therefore, be some religious significance in it. But with our limited knowledge we can not definitely say what religious significance it holds. However it is quite true that it is a religious figurine and not a secular one.

(2) Composite figurine representing bird and dog—The representation of the composite figurine representing bird and dog has been found at Nilgiri Hills.[4] As it is a composite figurine, there is no doubt that it represents a religious figurine because the composite figurines, as a rule, never represent the secular figurine. We can not definitely say the exact significance of this figurine though we are sure that it is a figurine having religious significance.

As in the case of the religious figurines the secular figurines might be divided into three types, viz., secular human figurines, secular animal figurines and secular bird figurines.

The secular human figures may be subdivided into three groups, viz. male figurines, female figurines and figurines whose sex is unidentifiable. Here it should be pointed out that we will take into consideration only those figurines whose secular character is clearly discernible.

The secular male figurines have been found at Nilgiri Hills[5] and Kambhatti Todanad.[6] There is no doubt that all these figurines are secular in character. One Nilgiri specimen[7] represents the head of a bearded man. There is no doubt that it represents the head of a secular man because otherwise we can not explain the presence of the beard. Another Nilgiri Hills specimen[8] (Fig. 7) represents a man seated possibly on

---

1 *Foote, 1, pp. 50-51, pl. III 570, 1901.*
2 *Ibid, 1, pp. 52-53, pl. IV, 571, 1901.*
3 *Ibid, 1, pp. 50-51, pl. III, 570, 1901.*
4 *Ibid, 1,* pp. *52-53, pl. IV, 571, 1901.*
5 *Ibid, 1, pp. 28-29, pls. II, 294, III, 537, 538, 539, 540, V, 300, 1901.*
6 *Breeks, p. 90, pl. XXXVII, e, 1873.*
7 *Foote, 1, pp. 28-29, pl. II, 294, 1901.*
8 *Ibid, 1, pp. 48-49, pl. III, 537, 1901.*

the back of a horse. The represented man holds something in his right hand. That this figure represents a secular figurine is understood from the following facts. First, it rides on the horse. It is improbable to have a religious figurine on the back of a horse in such a posture. Secondly, the very posture of the represented man shows that it is secular in character. Another Nilgiri Hills specimen[4] (Fig. 1) represents a man seated on the back of a horse. That this figurine is secular in character is understood from two characteristics which are present in this specimen and which we have already mentioned in connection with the above-mentioned figurine. Another Nilgiri Hills specimen[2] which is mutilated represents a man seated on a stool and holding the pummel of a sword under his right hand. If anybody carefully studies this specimen, he will conclude that it represents a secular figurine. The posture of the figurine shows that it is secular in character. Another Nilgiri Hills specimen[3](Fig.6) whose left hand is lost represents a man standing and making salute with the right hand. There is no doubt that it is the representation of a secular figurine because, besides the absence of any religious emblem, it salutes in the secular manner. Another Nilgiri Hills specimen[4] whose lower body from a little below the waist, left arm and right arm from the elbows are lost possibly represents a secular figure because the facial expression is that of a secular man. The Kambhatti Todanad specimen[5] whose right hand is lost is secular because, besides the absence of any religious emblem, it wears a secular cap and salutes in the secular fashion.

It is extremely difficult to say whether any secular female figurine belonging to this age has been found as yet. There is no clear trace of any secular element in the illustrated female figurines. So we can not say anything definitely regarding this point.

The secular human figurines have been found at Nilgiri Hills.[6] One Nilgiri Hills specimen[7] which is mutilated shows a hand holding a buckler. This characteristic definitely shows that it is the hand of a secular figurine. Another Nilgiri Hills

---

1 *Foote, 1, pp. 48-49, pl. III, 538, 1901.*
2 *Ibid, 1, pp. 48-49, pl. III, 539, 1901.*
3 *Ibid, 1, pp. 48-49, pl. III, 540, 1901.*
4 *Ibid, 1, pp. 28-29, pl. V. 300, 1901.*
5 *Breeks, p. 90, pl. XXXVII, e, 1873.*
6 *Foote, 1, pp. 22-23, pl. II, 217, 218, 236, 1901.*
7 *Ibid, 1, pp. 22-23, pl. II, 217, 1901.*

specimen[1] which is also mutilated shows a hand holding a buckler. This characteristic clearly shows that it is the hand of a secular figurine. Another Nilgiri Hills specimen[2] which is also mutilated shows a hand holding a dagger. This characteristic clearly shows that it is the hand of a secular figurine.

So far as the secular animal figurines are concerned, it has already been shown that the animal figurines might be divided into two types on the consideration of style. The illustrated animals belonging to the first type represent buffalo, dog, horse, leopard, and unidentifiable animal. The represented animals belonging to the second type represent bull, sheep, sambar, fabulous and unidentifiable animals. It has already been shown that the representation of the buffalo and the bull might be considered as having religious significance. In this connection we should state that we can not say definitely whether the unidentifiable animal representation and the fabulous animal representation are secular or religious in character. Thus we find that the representation of dog, horse, leopard, bullock, sheep and sambar is secular in character. We need not further discuss the representation of these animals as we have already done in course of our discussion regarding two types of animal figurines beforehand.

It has already been shown that the secular bird figurines belong to one type on the consideration of style. The illustrated bird-figurines represent bustard, cock, and peacock. It has been shown that the representation of the peacock might be considered as having religious significance. It, therefore, follows that the representation of the bustard and cock is secular in character. We need not further discuss the representation of these birds as we have already done in course of our discussion regarding the type of bird-figurines beforehand.

It has already been shown that these figurines have been found at Ebgodu, Hokupoliam Todanad, Kunhakhilabetta Tuneri, Nilgiri Hills, Shevaroy Hills, Kupgal, Mahuri, Bellamur Rayan Gudda, Nadubetta and Kambhatti Todanad. It has already been shown that these figurines found at all these sites belong to the same age on the consideration of style. Let us now see the age to which these figurines belong. Foote has catalogued the figurines found at Ebgodu, Hokupoliam Todanad, Kunhakhilabetta Tuneri and Nilgiri Hills and has opined that they belong to the iron age.[3] Breeks found the figurines at Nadubetta and

---

1 *Foote, 1, pp. 22-23, pl. II, 218, 1901.*

2 *Ibid, 1, pp. 22-23, pl. II, 236, 1901.*

3 *Ibid, 1, pp. III-XIX, 1901.*

Kambhatti Todanad. It has already been shown in the stylistic consideration that the figurines found at Nadubetta are of the same age as that of Nilgiri Hills and that the figurines found at Kambhatti Todanad are also of the same age as that of the Nilgiri Hills. The figurines found at Nilgiri Hills have been ascribed to the iron age. Therefore on this analogy the figurines found at Nadubetta and Kambhatti Todanad also belong to the same age. Foote has discovered the figurines at Kupgal, Mahuri, and Bellamur Rayan Gudda. It has been shown that on the consideration of style these figurines belong to the same age as that of the Nilgiri Hills. Foote has shown that the figurines found at Nilgiri Hills belong to the iron age. Therefore on this analogy it follows that the figurines found at Kupgal, Mahuri, Bellamur Rayan Gudda belong to the iron age. Foote has discovered the figurines at Shevaroy Hills. He has shown that the Shevaroy Hills contain the vestiges of the neolithic and the iron ages and as he has placed the account of the discovered figurines among the specimens of the iron age, it seems that he wishes to ascribe them to the iron age. Therefore these prehistoric terracotta figurines of South India seem to be the earliest representation of this kind of plastic art in India.

The above discussion clearly shows that the prehistoric terracotta figurines of South India are the earliest and, therefore, one of the most important groups of these figurines in India. These figurines are important for the following reasons. First, they are the earliest effort in terracotta plastic art in India. Secondly, they portray the religious as well as the secular life of the people of that age. Lastly, they show that South India is the home of the earliest terracotta art in India.

Part II

Protohistoric

CHAPTER II

Let us now deal with the terracotta figurines of the period of the Indus Valley civilisation which has been discovered in Sind, the Punjab, and Beluchistan. The terracotta figurines which are found in Sind and of which illustrations have been published have been unearthed at Mohenjo-daro, Jhukar, Amri, Chanhu-daro, Lohumjo-daro, Lakhiyo, Mashak, Lohri, Ghazi Shah and Ali Murad. It is necessary to show how the terracotta figurines unearthed at these places in Sind may be ascribed to this age.

At Mohenjo-daro the following excavations have yielded the terracotta figurines. Marshall[1] has unearthed here a number of terracotta figurines which he wishes to ascribe to this age on the basis of the archaeological stratification. Later he[2] has unearthed here some other terracotta figurines which he has ascribed to this age on the basis of the archaeological stratification. Later Dikshit[3] has unearthed here a large number of terracotta figurines which he wishes to ascribe to this age. Later Marshall[4] has unearthed a large number of terracotta figurines here which he wishes to ascribe to this age. Later he[5] has described and illustrated some other terracotta figurines, found here, which he wishes to ascribe to this age. Later Mackay[6] has described and illustrated certain terracotta figurines, unearthed here, which he wishes to ascribe to this age. Later he[7] has described and illustrated certain other terracotta figurines which he wishes to ascribe to this age. This article of Mackay is undoubtedly the most scientifically written communication on this subject yet written so far as the problem of the age of the Indus Valley terracotta figurines are concerned.

---

1 *Marshall, 15, 1924.*

2 *Ibid, 16, 17, 1926.*

3 *Dikshit, 2, 1927.*

4 *Marshall, 20, 24, 25, 1928.*

5 *Ibid, 26, 1929.*

6 *Mackay, 1, 1931.*

7 *Ibid, 2, 1931.*

He has indicated the actual level at which each specimen has been found and has also thereby determined the age of each specimen in the Indus Valley age.[1]

Later he has unearthed here one terracotta animal strongly resembling a horse[2] and regarding its age he has opined that "it belongs to the Late II period."[3] Later he[4] has unearthed here one terracotta female figurine which he has cited to this

---

1 *Marshall has divided, from the stand-point of archaeological stratification, the Indus Valley civilisation, as found at Mohenjo-daro, into three periods, viz. Late, Intermediate and Early. Late and Intermediate periods have again been subdivided into three sub-periods each. The following tabular form will give us an idea of the archaeological stratification at Mohenjo-daro :*

1st stratum	(? *Late I Period*) ...	*1-2 ft*	
2nd ,,	(? *Late II Period*) ...	*3-5 ft*	
3rd ,,	(? *Late III Period*) ...	*7-9 ft*	
4th ,,	(? *Intermediate I Period*) ...	*12-13 ft*	
5th ,,	(? *Intermediate II Period*) ...	*15-16 ft*	
6th ,,	(? *Intermediate III Period*) ...	*18-19 ft*	
7th ,,	(? *Early I Period*) ...	*38-39 ft.*	

(*Marshall, 29, p. 124, 1931*).

From this table we understand that nothing has been said about the stratum 6ft, 11ft, 14 ft, 17 ft and 20-37 ft. Regarding the strata 20-37 ft. Marshall remarks, "Between the sixth and seventh strata it will be observed that there is an unusually large interval of 20 feet. It is not, however, to be inferred therefrom that the period of time which elapsed between these strata was proportionately prolonged. The intervening space is occupied almost entirely by crude brick or alluvial mud heaped up artificially so as to form an immense platform over the whole of this stupa area, as well as over a big expanse of ground to the north of it, and thus place the buildings erected on it out of reach of the floods." (Marshall, 29, p. 124, 1931). Most probably the non-mention of the strata 6 ft, 11 ft, 14 ft, and 17 ft should be accounted for in the similar way. Mackay has indicated the actual level at which each specimen has been found and from this it is understood that all these specimens belong to the Indus Valley age. He has also indicated the period of the Indus Valley age to which each of these specimens belong on the basis of archaeological stratification. But it should be pointed out here that no such division may be made on the stytistic consideration as we shall show later on.

2 *Mackay, 3, pl. XXVIII, c, 1933.*

3 *Ibid, 3, p. 74, 1933.*

4 *Ibid, 4, p. , 218 fig. G, 1934.*

214781

age on the ground of archaeological stratification. Later he[1] has unearthed here one terracotta mask which he has ascribed to this age on the ground of archaeological stratification by showing that it was found at the level of 13. 4 ft. Later he[2] has described and illustrated certain other terracotta figurines, unearthed here, which he has ascribed to this age. Later he[3] has unearthed here a number of terracotta figurines which he has ascribed to this age. Later Mackay[4] has illustrated and discussed certain other specimens.

At Jhukar Majumdar[5] carried out excavation-work at the "A" mound. According to his opinion "the area thus excavated showed clear trace of three different strata representing three periods of occupation. The latest settlement (Stratum I) must have taken place during the Gupta period (not earlier than the 5th century A.D.) as certain coins and sealings would certify, and it occupies vertically about 12′ of the mound.....Reaching the middle stratum (II) a number of brick walls were discovered, the bricks measuring 10″, 10½″ or 11″ in length, 4¾″ or 5″ in breadth and 2½″ or 2¾″ in thickness. The bottom levels of these walls range between 12′ and 18′ from the highest point of the mound. Excavating still deeper, below the level of the alluvial plain, a few walls of the third period (Stratum III) were brought to view. The bottom levels of these walls varies between 20′ and 23′ and the bricks used are almost the same in size as those of the middle stratum. In these measurements they correspond to the bricks employed in the buildings unearthed at Mohenjo-daro and Harappa. Far more interesting, however, is the discovery at the two last mentioned strata, of prehistoric antiquities (pls. XXVIII and XXIX) in the shape of copper and stone implements, pottery, pictographic seal, beads etc. which mostly are identical with those from the above-mentioned sites of the 'Indus Valley civilisation'. Again the absence of iron at both the strata at Jhukar also shows that they

---

1 *Mackay, 5, p. 109, pl. XXIII, 17, 1935.*

2 *Ibid, 6, pls. I. J. No. 1, K. No. 8, 1935.*

3 *Ibid, 10, pls. XXII, 4-6, 8, 9, 1936.*

4 *Ibid, 15, pls. LXXII, LXXIII, LXXIV, 1-5, 7, 8, 13, 14, 17, 21-26, LXXV, 1-23, LXXVI, 1-25, LXXVII, 2-7, 10-12, 17, 18, 21, 22, LXXVIII, 1, 3, 5-9, 11, 12, LXXIX 1-4, 7-17, 22, 23, 25-27, 29-33, LXXX, 1, 2, 4, 6-12, 14-23, 25-27, LXXXI, 1-5, 7-11, 13, 14, 17-19, XII, 10, 11, 1938.*

5 *Majumdar, 2,1931.*

represent what is known as the chalcolithic stage of culture.[1] This clearly shows that the terracotta figurines[2] found at strata II and III at the "A" mound at Jhukar are to be referred to the Indus Valley age. At the same site, i.e., at the "A" mound at Jhukar, Majumdar again unearthed a number of terracotta figurines which are to be referred to the same age on the consideration of the same archaeological stratification.

At Amri also Majumdar discovered certain figurines. Regarding this excavation-work he has observed, "From surface examination the most important one of the mounds appeared to be that lying to the west of Mound I. It rises to a height of only thirteen feet (Pl. III, a), and is littered with potsherds of a different fabric and also fragments of terracotta bangles and triangular 'cakes' (Pl. III, b), objects so familiar to us at Mohenjo-daro. This mound, which is called here 'Mound 2', would therefore strike an observer as altogether of a different category. On a closer search a few chipped flakes of chert were picked up from the western side of the mound. This find above all left no doubt as to the prehistoric character of the site, which was further to be confirmed by excavation. The first trench was sunk in Mound 2, midway between the highest point of the mound and the level of the plain, near the spot where the chert flakes had been found.....In all 253 objects were registered from Trench I. These came from two distinct levels : (i) the surface of the mound .....from a depth of 1′ to 4″ and (ii) the lower levels, from a depth of 6′ to 7′. Of the objects from the top level, the most noteworthy is a collection of over one hundred potsherds.....This class of pottery.....is already familiar to us from the excavations at Mohenjo-daro and Jhukur in Sind, and Harappa in the Punjab, being typical of the Indus civilisation.....In this trench, at a depth of 6′, we lighted upon a darker soil, unlike that of the upper levels, in which was found painted pottery .....of an altogether different fabric, hitherto unknown in Sind.....The latter pottery of Amri, on account of its affinities to that of Mohenjo-daro, should be regarded as a typical product of the Indus civilisation. The earlier pot fabrics of Amri .....should be looked upon as representing an earlier phase of the chalcolithic civilisation than that represented by Harappa and Mohenjo-Daro."[4] Therefore the terracotta figurines[5] found at these two levels should be referred to the

---

1 *Majumdar, 2, p. 77, 1931.*

2 *Ibid, 2, p. 79, pl. XXVIII, 6, 12, 13, 1931,*

3 *Ibid, 3, 1934.*

4 *Ibid, 3, pp. 25, 26, 27, 1934.*

5 *Ibid, 3, pp. 33, Am. 195—202, 1934. All these figurines are found at a depth of 1′ to 4″. Unfortunately none of these figurines has been illustrated.*

Indus Valley age. Later Majumdar[1] discovered some terracotta figurines at these two levels and consequently refers them to the Indus Valley age.

At Chanhu-daro Majumdar[2] carried out archaeological excavation. Regarding this excavation he has observed, "The largest number of painted sherds were lying scattered over a mound which was the smallest of the group. These finds made it clear that a chalcolithic site was represented by Chanhu-daro .....These are altogether three mounds.....at Chanhu-daro.....Excavations were started on Mound 3. Two trenches .....were.....carried down to a depth varying between 7 and 12 ft. Over four hundred objects were recorded from these two trenches, all of them being of the same type as those from Mohenjo-daro. Trench III.....was started on Mound I, in which a depth of 7 to 8 ft. was reached. In the course of this digging, remains of burnt-brick structures including a few walls and a drain were brought to light.....bricks measured $10\frac{1}{4}''$ or $11'' \times 5\frac{1}{4}''$ or $5\frac{1}{2}'' \times 2\frac{1}{2}''$, thus exactly corresponding to the standard size bricks of Mohenjo-daro..... ..Judging from available evidence the remains ofChanhu-daro seem to represent a long period of occupation of the Indus people, like Mohenjo-daro.[3] Therefore the terracotta figurines[4] found at these three trenches should be referred to the Indus Valley age. Later Majumdar[5] has unearthed a number of terracotta figurines, at this site, which are to be referred to this age on the consideration of archaeological stratification mentioned above. Later Mackay carried out excavation at this site and he has embodied the results of his excavation in four articles. In the first article[6] Mackay has shown that there are three mounds at Chanhu-daro. The excavations carried at Mound II show three different strata. In the first stratum "a few pieces were found, mostly intact, of a very interesting dark grey, polished, hand-made ware with incised geometric decoration....The exact date of this ware is at present a matter of surmise, but in shape and technique it is entirely different from anything produced by the two cultures whose remains we find beneath it."[7] Regarding the second

---

1 *Majumdar, 4, pp. 113-15, 1935.*

2 *Ibid, 3, pp. 35, 36, 37, 1934.*

3 *Ibid, 3, pp. 35, 36, 37, 1934.*

4 *Ibid, 3, pp. 41, 42, pl. 1-5, 7, 1934.*

5 *Ibid, 4, pp. 116, 117, 119, 1935. Unfortunately none of these figurines has been illustrated.*

6 *Mackay, 7, 1936.*

7 *Ibid, 7, p.84, 1936.*

stratum he observes, "In the stratum below this grey ware we came upon a large quantity of wheel made pottery, quite unlike the wares found either above or below it. This pottery...was mostly polychrome, with devices painted in black and red on a cream or pink slip...Though polychrome pottery was made at the latter end of the Harappa period, the polychrome ware of the upper levels of Chanhu-daro in nowise resembles it in shape or style of decoration.....At Jhukar also, where Mr. Majumdar first unearthed pottery of this kind, it was in a stratum that showed it to be of later date than the Harappa culture."[1] Regarding the third stratum he remarks, "Close beneath the Jhukar stratum we came upon buildings of the Harappa culture at a level approximately thirteen feet below the summit of the mound"[2] These statements clearly show that the second and the third strata at Mound II are to be referred to the periods of the Jhukar and the Harappa cultures and consequently to the Indus Valley age.[3] Therefore the terracotta figurines[4] at these two strata are to be referred to the Indus Valley age. In the second article[5] Mackay has further improved upon his theory propounded in the first article by showing that there are five well-defined strata at Mound II. He has not given any name to the uppermost stratum but has called the second stratum as that of "Jhukar culture" for pottery, similar to that found here, was first discovered at Jhukar in Larkana district in Sind and the third, fourth and fifth strata as those of the "Harappa culture". This statement shows that he has found two more strata, than those mentioned in the first article, which are to be referred to the "Harappa culture". Therefore the terracotta figurines[6] which are found in the second, third, fourth and fifth strata are to be referred to the Indus Valley age. In the third article which is a continuation of the second one Mackay[7] has illustrated one terracotta

---

1 *Mackay, 7, p. 84, 1936.*

2 *Ibid, 7, p. 87, 1936.*

3 *It should be pointed out that though different types of pottery make it possible to divide the second and the third strata as two clearly defined culture-strata, yet the terracotta figurines, if judged from the stand-point of modelling, do not lead us to do so.*

4 *Mackay, 7, p. 88, fig. 11, 1936.*

5 *Ibid, 8, 1936.*

6 *Majumdar, 8, pp. 960, 862-63, figs. 1, 8, 9, 11, 14, 18, 19, 20, 21, 22, 23, 24, 25, 1936.*

7 *Ibid, 9, 1936.*

figurine[1] which he has ascribed to the age of the Harappa culture and thereby to the Indus Valley age on the basis of archaeological stratification. Mackay has also discovered another specimen.[2]

At Lohumjo-daro Majumdar carried out archaeological excavation. Regarding the excavation-work he has observed, "Trench 1.....was dug east to west on the northern side of the mounds.....Trench 2 was driven into the mound, north to south, branching off from the middle of Trench 1 at right angles. .....In both the trenches, debris of pottery etc. were lying underneath the layer of sun-dried bricks, which therefore seemed to intervene between two strata of occupation.....from the earlier levels, that is from below the brick walls, was collected painted pottery of the typical 'Indus' type, a thick ware with designs in black or dark red slip. It was found lying from about 2′ below the level of the plain to about 4′ above it. The later levels, on the other hand, yielded an inferior class of ware differing from the other not only in fabric but also in decoration. Trench 2 gave us exclusively this latter class of pottery. It was recovered in the two trenches from 5′ to 10′ above the ground level."[3] Thus we find that two archaeological strata have been found at Lohumjo-daro and at these two strata two different types of pottery have been found. It is important to find out the age of these two wares. Regarding this point Majumdar has observed, "The two wares of Lohumjo-daro differ from each other in a number of essential details, and there is little doubt that they belong to two different epochs. The stratification of Lohumjo-daro is entirely corroborative of the results recorded in the excavations of Jhukar.....There, also, the two chalcolithic strata yielded two distinct classes of pottery. The 'late' specimens of these sites resemble each other so closely that they can not but be attributed to the same epoch and to the same phase of the Indus Civilisation. Both at Jhukar and at Lohumjo-daro they were preceded by the identical 'Early' pottery of Harappa and Mohenjo-daro, and it appears that while these cities perished and deserted, the culture survived in some form at Jhukar and at Lohumjo-daro down to a later period."[4] All these statements, considered together, lead us to believe that the terracotta figurines[5] found at these two strata are to be ascribed to the Indus Valley age.

---

1 *Majumdar, 3, p. 49, 1934.*

2 *Ibid, 3, p. 51, 1934.*

3 *Ibid, 3, pp. 54, 58, pl. XXII, 38, 47, 51, 52, 53, 1934.*

4 *Ibid, 9, p. 911, fig. 37, 1936.*

5 *Mackay, 14, 1937.*

At Lakhiyo, Majumdar carried out archaeological excavation. Regarding this point he has observed, "There was no time at our disposal for a systematic excavation. Two pits were sunk..... and carried down to an average depth of 6′ below surface..... A very large quantity of potsherds was cleared from the two pits, an examination of which on the spot revealed very few painted specimens. Plain pottery appeared to be much more common than painted pottery, as was our experience also at Mohenjo-daro."[1] Therefore the terracotta figurines[2] found at this site should be ascribed to the Indus Valley age.

Mashak is also another site where terracottas have been found. Regarding the work of exploration carried out here Majumdar observes, "Three pits were sunk at Mashak, of which two measured 15′ by 10′, and one 10′ by 10′. These diggings brought to light painted pottery.....of exactly the same type as that found at Lal Chatto, which made it clear that the two sites must be looked upon as contemporaneous.....Besides a bit of 'perforated pottery' from the surface of the Trini mound only one or two other objects were found there which could be said to be typical of Indus. But at the Shah Hasan site, we could discover a few more connecting links. There are fragments of painted bottom-vases, perforated pottery vases, offering dish-on-stand with concentric marks incised on the dish, terrocotta cartframe, and figurines of bull.....In view of these finds this site as well as Trihni, with which it has the peculiar type of painted pottery in common, should be referred to a phase of the Indus Civilisation."[3] Therefore the terracotta figurines[4] found at this site should be ascribed to the Indus Valley age.

At Lohri, Majumdar carried out archaeological excavation. Regarding the archaeological strata at this site he has observed, "The remains of stone structures belonging to two different strata, one superimposed upon another, were brought to light. Later, those of a third period of occupation were found almost at the present water level.....From a depth of 1′ onward pots-herds with the decoration more or less intact began to be systematically picked up until the water-level, at 7′ below surface, was reached. These finds came from the middle and the third strata.....From all points of view this pottery will be found akin to the Amri ware.....It is significant that no example of

---

1 *Majumdar, 3, p. 63, 1934.*

2 *Ibid, 3, p. 77, pl. XXXIV, 6, 7, 10. 1934.*

3 *Ibid, 3, p. 63, 1934.*

4 *Ibid, 3, p. 73, Nos. Sh. 16, 48, 1934. Unfortunately none of the terracotta figurines found at this site has been illustrated.*

the painted pottery of the black-on-red Indus type was found here at the uppermost layer.....There were found, however, other objects amongst the latest deposits, which could be recognised as typically 'Indus'."[1] This statement clearly shows that the three archaeological strata at Lohri belong to the Indus Valley age. Consequently the terracotta figurines[2] found at these three strata are to be referred to the Indus Valley age.

At Ghazi Shah archaeological excavation has been carried out by Majumdar. Regarding the actual excavation work he has observed, "Exploratory trenches and pits were dug at six different places in the mound.....Trench I.....was sunk on its eastern side, in which a depth of 15′ was reached.....In this cutting, traces of two, and also probably of a third, strata were exposed.....All through the excavation black-on-red pottery was found in abundance, mixed occasionally with sherds of an unpainted buff ware of a porous texture. This latter appeared first at a level of 6′ above the ground, and thereafter continued to occur systematically down to the ground level. About 2′ above ground, bichrome pottery of the Amri type first turned up in this trench, and it went on appearing, along with the black-on-red, till we reached, 2′ below the ground level.....Pit 2 was excavated at a level of 17′ below the top of the mound, and made only, 5′ deep. In this pit and also very near it, a few fragments of the Amri type of pottery came to light on the surface. It therefore became necessary to ascertain the actual distribution of the two potteries in the core of the mound. Accordingly, three pits, marked respectively, 3, 4, and 5 were sunk at the base at various points.....In all these pits, as in Trench[1] bichrome pottery was found in fair number.....The latest deposit of the prehistoric period represented at Ghazi Shah were found in Trench 6 which was sunk at a level of about 14′ below the top of the mound and made 6′ deep."[3] It is quite evident from this statement that the terracotta figurines[4] found at Ghazi Shah belong to the Indus Valley age.

At Ali Murad Majumdar carried out exploratory work. He could not thoroughly excavate the mounds at Ali Murad but his observation regarding the age of these mounds is worth-

---

1 *Majumdar, 3, pp. 66, 67, 1934.*

2 *Ibid, 3, p. 75, Nos. Lr. 111, 112, 1934. Unfortunately none of these specimens has been illustrated.*

3 *Ibid, 3, p. 81, 1934.*

4 *Ibid, 3, p. 102, Nos. Gs. 62, 153-55, 172, 1934. Unfortunately none of these specimens has been illustrated.*

noting. He has observed, "The mounds of Ali Murad deserve excavation on a larger scale in view of the fact that a fortified site of the chalcolithic times was disclosed here for the first time."[1] It is evident from this statement that the terracotta figurines[2] unearthed here should be ascribed to the Indus Valley age.

It is significant to note that Harappa in Montogomery district is the only place in the Punjab where the trace of the Indus Valley civilisation has been found. At Harappa the following excavations have yielded the terracotta figurines. Marshall has unearthed here a number of terracotta figurines which he wishes to ascribe to the Indus Valley age.[3] Gadd and Smith[4] discuss one terracotta female figurine unearthed here and belonging to the Indus Valley age. Marshall[5] discusses the age of the Indus Valley civilisation in another paper. Later Sahni excavated this site. Though his excavation work is not of an extensive character, yet some of his results are highly important. In site F at Harappa a long trench which was formerly cut was expanded and in this trench are discovered some important antiquities which are also found at Mohenjo-daro. Four other trial trenches were dug in site F which also yielded the same results. Then he excavated the mound marked A-B and according to him "this resulted in the determination of as many as seven successive layers of buildings indicating a very prolonged occupation of the site with, no doubt, other strata still unexposed below them."[6] From this evidence it is quite clear that the terracotta figurines[7] unearthed at this site should be ascribed to the Indus Valley age. Later he unearthed here some terracotta figurines[8] which should be aseribed to this age on the consideration of archaeological stratification. Later

---

1. *Majumdar, 3, p. 90, 1934.*

2. *Ibid, 3, p. 108, Nos. AI. 56, 57, 1934. Unfortunately none of these specimens has been illustrated.*

3. *Marshall, 15, 1924.*

4. *Gadd and Smith, pp. 614-16. fig. 7, 1924.*

5. *Marshall, 16, pp. 343, 346-49, 1936.*

6. *Sahni, 4, p. 53, 1926.*

7. *Ibid, 4, pp. 52-54, pl. XXI, e, 1926.*

8. *Ibid, 5, pp. 74, 76, pl. XXVII, b-d, f, g, 1927.*

Vats unearthed here some terracotta figurines[1] which he ascribed to this age on the consideration of archaeological stratification, Later he has unearthed here some other terracotta figurines[2] which he has ascribed to the Indus Valley age on the consideration of archaeological stratification. Later he has unearthed here some other terracotta figurines[3] ascribed to the same age on the same consideration. Later Mackay discusses the significance of some terracotta figurines[4] unearthed here and ascribed to the Indus Valley age. Later Vats has unearthed here a number of terracotta figurines[5] which he has ascribed to the Indus Valley age on the consideration of archaeological stratification. Nazim has also discovered certain specimens here.[6] Srivastava also discovered a number of specimens here.[7] The most important and authoritative work on the Harappa finds is the recent work by Vats.[8]

So far as the age of the terracotta figurines unearthed in Baluchistan is concerned, the writings of Stein are the only source of information. Stein has incorporated the results of his investigation in two memoirs, viz., "An archaeological tour in Waziristan and Northern Baluchistan "and" An archaeological tour in Gedrosia." It has been noted beforehand that these two memoirs of Stein are the only sources of information regarding the terracotta figurines of Baluchistan. It is absolutely necessary here to indicate the geographical implication of the terms Waziristan and Baluchistan. Waziristan may be said to be roughly bounded in the north by the Kumam river and in the south by the Gomal river, on the east by the Indus. It is situated in North-Western Frontier Province and is situated north of Baluchistan. Regarding the position of Gedrosia

---

1. *Vats, 1, p. 108, pl. XXII, c, 1930.*
2. *Ibid, 2, pp. 85, 88, pl. XXXV, d, e, 1931.*
3. *Ibid, 4, pp. 122, 131, pl. XXVIII, d, 1935.*
4. *Mackay, 6, pp. 66-68, 72, 84, 100-06, 167, pls. I, J, No. 1, K, No. 8, 1935.*
5. *Vats, 5, pp. 81, 82, 83, pls. XXVII, e, 1-5, XXIX, c, 3, 1936.*
6. *Nazim, pp. 32-33, pls. X, 15, XI, 7, 14, 19, 25, 29, 31, 1937.*
7. *Srivastava, p. 40, pl. X, 9, 1940.*
8. *Vats, 7, pp. 292-309, pp. LXXVI, 1-30, LXXVII, 31-69, LXXVIII, 3, 6-17, 21, 22, 26, 27, 31-41, LXXIX, 46-66, 69-73, 75-88, 1940.*

which Stein has explored he has himself observed, "It was into that far-stretched portion of Gedrosia which comprises the territories of Kharan, Makran and Jhaleran, between the Arabian Sea in the South and the deserts adjoining Afganistan in the North, that I had wished to extend the investigation started at the beginning of 1927 far away in the North near the confines of ancient Gandhāra."[1] Kharan, Makran and Jhaleran which Stein has explored are situated within the jurisdiction of the Kalat State in Baluchistan.

At Zayak Stein has not carried out systematic archaeological excavation but has indicated that the age of this place is chalcolithic. Regarding this point he has made the pertinent remark, "Amongst the patterns, almost all executed in black over a deep red slip, scrolls of volutes and hooks, prevail. Of special interest is the "sigma" ornament (Z. W. 1) familiar from the painted pottery of chalcolithic sites of Northern Baluchistan, Sistan, Tepe Musian, etc."[2] Therefore it is evident that he refers this site to the chalcolithic age. Therefore the terracotta figurines[3] found at this place should be referred to the chalcolithic age.

At Kalatuk-damb Stein carried out archaeological exploration. Regarding the age of this place he has observed, "Evidence of very early occupation is supplied by the plentiful painted potsherds found there. Most of them show geometrical designs painted in black over a dark red or buff ground. Though the execution is on the whole coarser than in the case of the painted pottery at the prehistoric sites described in the preceding chapter and at those visited in Zhob and Loralai, yet close relationship in the decorative motifs is unmistakable".[4] Therefore the terracotta figurines[5] found at this site should be ascribed to the chalcolithic age.

At Chiri-damb Stein carried out archaeological exploration. He has discovered here some interesting specimens which go to show that this place was occupied in the chalcolithic age. Regarding this point he has remarked, "Here it was possible to pick up small painted pottery fragments showing prehistoric patterns in black by the side of glazed potsherds, plain or

---

1. *Stein, 2, p. 2, 1931.*
2. *Ibid, 2, p. 34, 1931.*
3. *Ibid, 2, p. 34, pl. I, Z, W. 5, 1931.*
4. *Ibid 2, p. 37, 1931.*
5. *Ibid, 2, p. 37, pl. VI. N. K. 4. a, 1931.*

decorated, manifestly mediaeval."[1] From this it is deducible that some of the terracotta figurines[2] unearthed at this place should be referred to the chalcolithic age.

At Shahi Tump Stein has discovered a number of terracotta figurines[3] which he wishes to ascribe to the chalcolithic age.

Balor is another site which was explored by the same archaeologist. Regarding the age of the specimens unearthed at this site he has observed, "The painted fragments do not show patterns of the Nal type, but most designs coarsely executed in black on red ground and bearing a late prehistoric look, as seen in the specimens Bal. 2-3 (Pl. XX)."[4] It is deducible from this evidence that one terracotta figurine discovered at this site should be referred to the chalcolithic age[5]. Regarding its age Stein has also observed, "A comparatively late date of prehistoric occupation is suggested also by two terracotta relief fragments. One, Bal. 4 (Pl. XX), apparently belonging to a lid, shows on either side of its top what may be taken for a ram's head with eyes and mouth marked by small holes; the other seems to represent the snout of a pig, almost natural size."[6]

At Zik also Stein discovered certain examples. Regarding the age of the specimens unearthed here he has observed, "Plentiful painted pottery (for specimens, see Zik 1-II, Pl. XXI) found all over the mound proves that the occupation of the site goes back to the chalcolithic period. Most of it exhibits characteristic features of the Nal type".[7] Therefore the terracotta figurines[8] unearthed at this site should be referred to the chalcolithic age.

---

1. *Stein, 2, p. 44, 1931.*

2. *Ibid, 2, p. 44, P. Ch. 3, 1931.*

3. *Ibid, 2, p. 92, pl. XIV. Sh. T. ii. 10, Sh. T. ii. 13, Sh. T. ii. 18, Sh. T. ii. 14, Sh. T. ii. 15, Sh. T. ii. 16, Sh. T. ii. 12, Sh. T. ii. 17, Sh. T. ii. 11, Sh. T. ii. 19, 1931.*

4. *Ibid, 2, p. 110, 1931.*

5. *Ibid, 2, p. 135, pl. XX. Bal. 4, 1931.*

6. *Ibid, 2, p. 110, 1931.*

7. *Ibid, 2, p. 112, 1931.*

8. *Ibid, 2, p. 112, pl. XXI, Zik. 11, 1931.*

At Kulli Stein carried out archaeological excavation. He has referred the terracotta figurines[1] discovered at this site to the chalcolithic age.

At Spet-damb Stein unearthed a number of terracotta figurines[2] which he has referred to the chalcolithic age.

At Men-damb Stein got certain specimens. Regarding the age of the specimens unearthed at this site he has observed, "The fragments of painted pottery collected on the surface show close affinity in patterns and colour to the painted ware of the sites of Kulli and Siah-damb, Jhau. This observation is fully borne out by pieces like Men. 1 (Pl. XXVII) with the same incised decoration as found at both these sites and still more by numerous terracotta figurines of the bulls, like Men. 2, 3 (Pl. XXVII). The latter specimen shows perforations through the hump and thighs. Finally we have striking evidence of that affinity also in the very archaic head of the 'goddess' Men. 4 (Pl. XXVIII)"[3] On this evidence it may be deduced that the terracotta figurines[4] discovered at this site should be referred to the chalcolithic age.

At Nokjo Shah dinzai Stein carried out archaeological excavation. Regarding the age of the mound at this place he has observed, "Painted potsherds are found in abundance all over the slopes and also on the top of the mound, proving prolonged occupation during prehistoric times."[5] It is deducible from this evidence that the terracotta figurines[6] unearthed from this mound are to be ascribed to the chalcolithic age. Regarding the significance of one of these figurines he has observed, "A significant indication is supplied by the numerous fragments of bull figurines, all badly broken and by a figurine of the 'goddess', now headless but showing the characteristic base below the waist, Shah.[7] These clearly point to close

---

1. *Stein, 2, pp. 120, 125, 126, pls. XXII, Kul. 15, Kul. 14, Kul. V. 1.4. a, Kul. V. vii. 3, Kul. V. 1.2, XXIII. Kul. V. 1.1., Kul. V. ii. 2, Kul. V. iii. 3, Kul. I. ix. 9, Kul. V. iii. 4, 1931.*
2. *Ibid, 2, p. 135, pl. XXVI. Spet. J. 10, Spet. J. 11, 1931.*
3. *Ibid, 2, p. 151, 1931.*
4. *Ibid, 2, p. 151, pl. XXVII. Men. 2, Men. 3, Men. 4, 1931.*
5. *Ibid, 2, p. 152, 1931.*
6. *Ibid, 2, p. 153, pl. XXVII. Shah. 1, 1931.*
7. *Ibid, 2, 1931.*

relation in time and civilization between those who occupied this site for a prolonged period and the population which has left its relics behind in the lower strata of Shahi-Tump and at the large sites of Kulli, Siah-damb, Jhan, and Mehi."[1]

At Mazena-damb Stein carried out archaeological excavation. Regarding the age of this mound he has observed, "On either of this circumvallation painted potsherds could be picked up amidst more plentiful plain ware, while along the crest pottery was distinctly scanty. Among the painted pottery the majority show simple geometrical patterns in black over red (see Maz. 1, Pl. XXVIII), some also similar motifs on buff ground. To an early chalcolithic period point the disproportionately small bases of two cups, one of them of dark grey clay, resembling those so frequent at the Zhob sites. These were picked up on the surface..... ...fragments of thick perforated ware and of a chipped chert core. All these agree with the assumption of occupation in early chalcolithic times."[2] Therefore the terracotta figurines[3] unearthed at this site should be ascribed to the chalcolithic age.

At Mehi Stein carried out archaeological excavation. Regarding the age of the mound at Mehi he has observed, "Limited as the extent of the excavation work done at the Mehi mound was, its results suffice to prove that the civilisation of which the remains have come to light there belongs to the same period and presumably also the race as the remains traced at the sites of Kulli, Siah-damb of Jhau and Shahadinzai and in the deeper strata of Shahi-Tump. A close relation to the chalcolithic sites of Zhob is also evident. The fact that not a single stone implement was found either at Mehi or at Kulli together with the more developed style of the painted pottery seems to suggest that the occupation of these sites dates later than that of Shahi-Tump and the Zhob sites. On the other hand the distinct variety of potsherds showing the characteristic decorative features of the Nal type points to a period preceding the spread of polychrome ware of the latter type."[4] This evidence shows that the terracotta figurines[5]

---

1. *Stein, 2, p. 153, 1931.*
2. *Ibid, 2, p. 149, 1931.*
3. *Ibid, 2, p. 149, pl. XXVII. Maz. 2, 1931.*
4. *Ibid, 2, pp. 162-63, 1931.*
5. *Ibid, 2, pp. 161, 162, pl. XXVIII. Mehi I. p. 6, XXXI— all illustrations with the exception of Mehi. III. 34. a, Mehi. III. 6. 18. a, Mehi. I. 8. 2. Mehi. III. 4. 11, Mehi. III, 6. 18, 1931. But it should be pointed out that some of these terracotta figurines are different from the terracotta figurines of some other sites belonging to the Indus Valley age.*

unearthed at this site should be ascribed to the chalcolithic age.

The places in North Baluchistan where Stein has unearthed the terracotta figurines may now be considered. The following are the sites in North Baluchistan where Stein has discovered the terracotta figurines. viz., Periano-ghundai mound, Moghul-ghundai mound, Kaudani mound, Dabar-kot mound, Surjangal mound, and Sara Kala-mound.

At Periano-ghundai mound in Zhob district in Baluchistan Stein carried out archaeological excavation. Regarding the age of the mound at Periano-ghundai he has observed, "I have thought it desirable to record the results of our excavation at Periano-ghundai in some detail. This may justify more reliance being placed on the conclusions which, I believe, can be drawn from the finds and observations yielded by the examination of a comparatively very small section of the ground. This examination has furnished strong support for the belief that the remains embedded in this great mound were deposited by dwellers occupying the site during a prolonged but homogeneous culture period. The ceramic wares which by their decoration supply the most characteristic criterion of this culture are throughout associated with stone implements of a neolithic type, and also, to a smaller extent, with the use of copper both for weapons and ornament. It is impossible at present to express any opinion as to the race or origin of the people who occupied the site where its debris layers accumulated, or to determine even approximately when their occupation ceased. But the resemblance of the motifs used in the painted pottery to that from culture strata ascribed to pre-Sumerian times Mesopotamian sites and hence approximately datable is very striking indeed.[1] This observation shows that the terracotta figurines[2] discovered at this site should be ascribed to the chalcolithic age.

At Moghul-ghundai mound in Zhob district in Baluchistan Stein carried out archaeological excavation. Regarding the age of this mound he has observed, "My first impression had shown that the broken pottery plentifully to be picked up on the top of the mound and among the large stones some decayed walls which cover the slopes, was of the same prehistoric type as found at Periano-ghundai and the desert sites of Sistan"[3] This shows

---

1. *Stein, 1, p. 41, 1929.*

2. *Ibid, 1, pp. 37, 38, pls. VII, p. Sw. c. 6, P. W. 6, P. W. 7, VIII, P. C. 1, P. C. 17, P. W. 9, P. 262, 1929.*

3. *Ibid, 1, p. 43, 1929.*

that the terracotta figurines[1] discovered at this site should be referred to the chalcolithic age.

At Kaudani mound in Zhob district in Baluchistan Stein carried out archaeological excavation. Regarding the age of this mound he has observed, "Taking the evidence as a whole there seems to me little doubt that the period when the Kaudani site was occupied and its mound formed is later than that of the Periano-ghundai".[2] But he has produced evidence to show that though the age of the Kaudani mound is later than that of the Periano-ghundai mound, yet it belongs to the chalcolithic age. Therefeore the terracotta figurines[3] unearthed at this site should be assigned to the chalcolithic age.

At Dabar-kot in Baluchistan Stein carried out archaeological excavation. Regarding the age of this mound he has observed, "The accumulation of 'culture strata' which raised the mound to its present height was the result of continuous and very prolonged occupation during the chalcolithic period.....But our trial excavations have shown that the great mound thus created was chosen as a site for habitations, probably intermittently, also in later times after iron had come into use and down to the early centuries of our era."[4] This observation shows that the terracotta figurines[5] discovered at this site should be ascribed to the chalcolithic age.

At Sur-jangal in Loralai district in Baluchistan Stein carried out archaeological excavation. Regarding the age of this mound he has observed, "The chronological evidence here afforded is of interest as in conjunction with what the finds in the cairns near Moghul-ghundai show, it suggests that burial customs practised during the chalcolithic period in this region had continued into historical times."[6] This shows that the terracotta figurines[7] discovered at this site should be ascribed to the chalcolithic age.

---

1. *Stein, 1, p. 45, pls. X. M. M.E. 57-59, XII. M. M. E. 61, 1929.*
2. *Ibid, 1, p. 43, 1929*
3. *Ibid, 1, p. 42, pl. XII, K, 14, 1929.*
4. *Ibid, 1, pp. 63, 64, 1929.*
5. *Ibid, 1, pp. 60, 62, 63, pl. XVI, D.N. vi-5, D.N. d. p, D.N. vi.2, D.N. vi. 3, D.N. vi-1, 1929.*
6. *Ibid, 1, p. 77, 1929.*
7. *Ibid, 1, p. 75, pl. XVI, S.J. 68, S.J. ii. 80. S. J. ii 69, 1929*

At Sara-Kala mound in Quetta-Pishin district in Baluchistan Stein carried out archaeological excavation. He has not said anything definite regarding the age of this mound. However, judging from the style of modelling the terracotta figurines[1] discovered at this site should be ascribed to the chalcolithic age.

At Sampur mound in Mastung in Kalat State in Baluchistan Hargreaves carried out archaeological excavation and in course of this excavation discovered a certain number of terracotta figurines.[2] Regarding the age of this mound he has observed, "Our operations have proved that the mound marks an ancient settlement on and adjacent to several low natural ridges and that the highest part is due to some large structure or group of buildings built of mud brick, around which clustered smaller and simpler buildings probably of beaten earth..... The site must have been occupied for some considerable period before and after the Christian era and have been abandoned long before the Muhammadan invasion and never afterwards reoccupied."[3] This observation shows that the terracotta figurines unearthed at this mound should not be referred to the chalcolithic age.

At Nal in Jhalwan district in Baluchistan archaeological excavations have yielded terracotta figurines of the Indus Valley age. Marshall has referred to the discoveries of the antiquarian remains at this place[4]; but he has not illustrated any terracotta figurines. At Sohr Damb in Nal in Jhalwan district in Baluchistan Hargreaves carried out archaeological excavation. Regarding the age of this mound he has observed, "There is, of course, no certainty that the Nal and Indus Valley cultures were synchronous. All that can be definitely asserted at present is that copper implements, painted pottery and a somewhat complex pottery design and a striking form of weight are common to both".[5] From this statement it may be deduced that the terracotta figurines[6] discovered at this site may be referred to the Indus Valley age.

---

1. *Stein, 1, p. 83, pl. XXI, S.K. 7, 1929.*
2. *Hargreaves, 3, pp. 8-12, 1929.*
3. *Ibid, 3, p. 7, 1929.*
4. *Marshall, 16, pp. 343, 346-49, 1926 ; Ibid, 17, pp. 398-400, 1926.*
5. *Hargreaves, 3, p. 38, 1929.*
6. *Ibid, 3, pls. XIX, 5, XXI, 9-12, 29, 1929.*

At Chichadherai mound in Waziristan Stein carried out archaeological excavation. Regarding the age of this mound he has observed, "Among the broken pieces of pottery which thickly cover it there were numerous fragments painted in black on red ground...These showed often carefully executed geometrical patterns or bold leaf ornaments reminiscent of motifs subsequently found on pottery from chalcolithic sites. Among the unpainted fragments there were handles of vessels..... suggestive of later origin."[1] This statement shows that there were two strata—one, earlier and the other, later—at this site. However judging from the style of modelling it appears that the terracotta figurines[2] discovered at this site should be referred to the Indus Valley age.

At Aba-Khel mound in Waziristan Stein carried out archaeological excavation. Regarding the age of this mound he has observed, "Another mound, known as Aba-Khel.....proved undoubtedly old.....Both the painted potsherds, with patterns on black on red ground.....and the incised or stamped pieces .....are of superior clay and show patterns such as are met with at the mounds of Draband and Chandhwan."[3] This statement shows that the terracotta figurines[4] discovered at this site should probably be ascribed to the Indus Valley age.

Thus we find that the terracotta figurines found at Mohenjodaro, Jhukar, Amri, Chanhu-daro, Lohumjo-daro, Lakhiyo, Mashak, Lohri, Ghazi Shah, Ali Murad in Sind, Harappa in the Punjab, Zayak, Kalatuk-damb, Chiri-damb, Shahi—Tump, Balor, Zik, Kulli, Spet-damb, Men-damb, Nokjo Shahdinjai, Mazena-damb, Mehi, Periano-ghundai, Moghul-ghundai, Kaudani, Dabar-kot, Surjangal, Sra-kala, Sampur Mound, Nal in Baluchistan, Chichadherai mound and Aba-khel mound in Waziristan have been ascribed to the Indus Valley age on the consideration of archaeological stratification.

The terracotta figurines discovered at all these sites may be divided into two classes, viz. (a) human figurines and (b) lower animal figurines. The human figurines may again be

---

1. *Stein, 1, p. 10, 1929.*
2. *Ibid, 1, p. 10, pl. II, Ch. D. 1, 1929.*
3. *Ibid, 1, p. 13, 1929.*
4. *Ibid, 1, p. 13, pl. III. A. Kh. 4, 1929.*

subdivided into three classes, viz., (a) male figurine[1] (b) female figurine[2] and (c) figurines whose sex is identifiable.[3] In order to make a true estimate of the importance of these human figurines in the history of the evolution of the terracotta figurines of ancient India we should make an enquiry into the modelling because with the help of modelling we shall be able to find out whether different types of figurines were prevalent in the same age.

---

1. *Dikshit, 2, pl. XXII. d. 1927; Hargreaves, 3, pl. XXI. 19, 1929; Mackay, 1, pl. XXV. 6, 1931: Ibid, 2, pp. 341, 342, 343, 344, 345, pls. XCIV. 2-4, XCV. 4, 5, 9, 15, 16, 17, 19, 22, 25, 1931; Majumdar, 3, pl. XIII. 1, 1934; Mackay, 6, pl. I, No. 2, 1935, Ibid, 8, pp. 860, 862-63, figs. 22, 25, —the left photo, 1936; Ibid, 10, pp. 62-63, pl. XXII. 8, 9, 1936; Vats, 5, p. 83, pl. XXVII. C. 5, 1936; Nazim, pl. XI. 29, 1937; Mackay, 15, pl. LXXII. 3. 7-10, LXXIII. 1, 8, LXXIV, 17, 23, 24, 25, 26, LXXVI. 3, 15, 16, 18, 23-25, 1938; Vats, 7, pls. LXXVI. 1-22, 27, LXXVII, 66, 1940.*

2. *Marshall, 15, pl. on 530, 1924; Gadd and Smith, pp. 614-16, fig. 7, 1924; Dikshit, 2, pl. XXIII. d, 1927; Sahni, 4, pl. XXI, e. 1926; Ibid, 5, pl. XXVII. b-d. g, 1927; Marshall, 20, pls. XXX a-g, XLIII. b, 1928; Ibid, 25, fig. 3 on p. 45, 1928; Ibid, 26, fig, 2, 1929; Stein, 1, pls. IX. P. W. 9, P. 262, XII. M. M. E. 61, XVI. D. N. d. 9, D. N. vi. 1, 1929; Vats, 1, p. 108, pl. XXIII. C, 1930; Marshall, 28, pls. XII. 1-10, XIV. 1, 1931; Mackay, 2, pls. XCIV, 5, 9-14. XCV. 11-13, 20, 21, 26-28, 30, 1931; Stein, 2, pls. VI. P. Ch. 3, XXII. Kul. V. 1. 4.a, Kul. V. vii. 3, Kul. V. 1. 2, XXVII. Men. 4, Shah. 1, XXXI. Mehi. III. ii. 4, Mehi. III. 1-7, Mehi. I. 4. 5, Mehi, III. 7. 1, Mehi, III. 5-1, Mehi. III. 3-3, Mehi. III. 8. 3, Mehi. III. 6. 16, Mehi, III. 12, Mehi. III. 1-9, Mehi. III. 2. 2, Mehi. III. 4. 2, Mehi. III. 5-3, Mehi. III. 6-17, Mehi. III. 4-10, Mehi. I. 13, 1931; Mackay, 4, p. 218, fig. G, 1934; Majumdar, 3, pls. XXI. 1, XXII. 38, XXXIV. 6-7, 1934; Mackay, 8, pp. 860, 862-63, figs. 18, 20, 24, 25. the right photo, 1936; Ibid, 9, p. 911, fig. 37, 1936; Vats. 5, pl. XXVII. C. 3, 1936; Nazim, pl. XI. 25, 31, 1937; Mackay, 14, p. 542, fig. 8, 1937; Ibid, 15, pls. LXXII, 1, 5, 6, LXXIII. 2, 4, 6, 12, LXXIV. 15, LXXV. 1, 2, 4, 5, 6, 8-10, 13, 15-19, 21-23, LXXVI. 5, 7, 10, 11, 20-22, 1938; Vats, 7, pls. LXXVI. 23, 24, 26, 28, 29, 30, LXXVII. 34-67, 69, 1940; Srivastava, pl. XI, g, 1940.*

3. *Marshall, 20, pls. XXXVI, a, XXXVII. b, c, 1928; Stein, 1, pl. XVI. D. N. vi. 5, D. N. vi. 2, D. N. vi. 3, S. J. 68, 1929; Mackay, 1, pl. XXV. 7, 1931; Ibid, 2, pls. XCIV. 1-3, XCV. 6-8, 10, 14, 18, 23, 24, 29, 1931; Vats, 2, pl. XXXV. d, 1931; Majumdar, 3, pl. XV. 18, 1934; Mackay, 5, pl. XXIII. 17, 1935; Ibid, 8, pp. 860, 862-63, fig. 1, 1936.*

If we apply this test, the first point which strikes us is that there are different types of figurines prevalent in the same age. There is a great deal of difference between the terracotta human figurines found at Mohenjo-daro,[1] Jhukar,[2] Chanhu-daro[3], Lohumjo-daro[4], Lakhiyo[5], Harappa[6] on one hand and the terracotta human figurines found at Chiri-damb[7], Kulli[8], Men-damb,[9] Nokjo-Shahdinzai[10] and Mehi[11] on the other hand.

---

1. *Marshall, 15, pls. on pp. 530, 532, 1924; Gadd and Smith fig. 7, 1924; Dikshit, 2, pl. XXII. d., 1927; Marshall, 25, fig. 3 on p. 45, 1928; Ibid, 20, pl. XXX. a-g, XXXVI. a, XXXVII. b, c, XLIII. b, 1928; Ibid, 26, fig. 2, 1929, Mackay, 1, pl. XXXV. 7, 7, 1931; Ibid, 2, pls. XCIV. 1-5, 9-14, XCV. 1-30, 1931; Ibid, 4, p. 218, fig. G., 1934; Ibid, 5, pl. XXIII. 17, 1935; Ibid, 6, pls. I, J, No. 1, 1935; Ibid, 15, pls. LXXXII. 1, 2, 5-10, 13, 18-25, LXXIII. 1-4, 6-8, 12, 13, LXXIV. 14-17, 21-26, LXXV. 1-23, LXXVI. 1-17, 1938.*

2. *Majumdar, 3, pl. XV. 18, 1934.*

3. *Ibid, 3, pl. XXI. 1, 1934; Mackay, 8, pp. 860, 862-63, figs. 1, 18, 20, 22, 24, 25, 1936; Ibid, 9, fig. 37, 1936; Ibid, 14, p. 542, fig. 8, 1937;*

4. *Ibid, 3, pl. XXII. 38, 1934. The steotopygousness of this figure should be specially noted.*

5. *Ibid, 3, pl. XXXIV. 6, 7, 1934:*

6. *Marshall, 15, pl. on p. 530, 1924; Gadd and Smith, fig. 7, 1924; Sahni, 4, pl. XXI. e, 1926; Ibid, 5, pl. XXVII. b-d, g, 1927; Vats, 1, pl. XXIII.C, 1930; Ibid, 2, pl. XXXV. d, 1931; Ibid, 5, pl. XXVII. C. 3, 5, 1936; Nazim, pl. XI. 25, 29, 31, 1937; Srivastava, pl. X. 9, 1940; Vats, 7, pls, LXXVI. 1-30, LXXVII. 31-69, 1940.*

7. *Stein, 2, pl. VI. P.Ch. 3, 1931.*

8. *Ibid, 2, pl. XXII. Kul. V. 1. 4. a, Kul. V. vii. 3, Kul. V. i. 2, 1931.*

9. *Ibid, 2, pl. XXVII. Men. 4, 1931.*

10. *Ibid, 2, pl. XXVII. Shah. 1, 1931.*

11. *Ibid, 2, pl. XXXI. Mehi. III. 11-4, Mehi. III. 1.7, Mehi, III. 11, Mehi. I. 4. 5, Mehi. III. 7. 1, Mehi. III. 5. 1, Mehi. III. 3. 3, Mehi. III. 8. 3, Mehi. III. 6-16, Mehi. III. 12, Mehi. III 1. 9, Mehi. III. 2. 2, Mehi. III. 4. 2, Mehi. III. 5. 3, Mehi. III. 6. 17, Mehi. III. 4. 10, Mehi. I. 3. 4. a, Mehi. II. 10. 2. a, Mehi. I. 9. 7. a, Mehi. I. 2. 17, Mehi. II. 16, Mehi. I. 13, 1931.*

Besides these two classes the terracotta human figurines found at Periano-ghundai[1], Moghul-ghundai[2], Dabar-Kot[3], Sur-Jangal[4], and Kaudani Mound[5] form another class if we study them from the stand-point of modelling. This point may be illustrated by three typical specimens. The first type may be illustrated by one specimen unearthed at Mohenjo-daro[6] (Fig. 12), the second type by one specimen discovered at Mehi[7] (Fig. 13) and the third type by one specimen found at Kaudani mound.[8] (Fig. 14) It should be pointed out here that the Mohenjo-daro specimen is a full sized figurine, the Mehi specimen is a figurine whose head is lost and the Kaudani specimen is a figurine whose lower body below the breasts is lost. There is no doubt that all these specimens are female figurines but in order to make a truly comparative study of these three figurines, we should take recourse to two other female figurines belonging to the second and the third types and having the head preserved so far as the second type is concerned and having the lower body so far as the third type is concerned. We should, therefore, take into account another female figurine belonging to the second type and having the head preserved[9]. (Fig. 15). But so far as the third type is concerned, there is not a single specimen illustrated from which the lower body of the Kaudani specimen might be reconstructed. Let us now make a comparative study of these three types of figurines. Let us, first of all, deal with the body-anatomy of these three types of figurines. First, even a cursory glance will show that there is a great difference in the treatment of the face so far as the Mohenjo-daro

1. *Stein, 1, pl. IX. P.C. 17, P. W.9, P. 262, 1929.*
2. *Ibid, 1, pl. XII. M.M.E. 61, 1929.*
3. *Ibid, 1, pl. XVI, D. N. vi. 5, D. N. d. 9, D. N. vi. 2., D. N. vi. 3, D. N. vi. 1, 1929.*
4. *Ibid, 1, pl. XVI. S. J. 68, 1929.*
5. *Ibid, 1, pl. XII. K. 14, 1929.*
6. *Mackay, 2, pl. XCV. 26, 1931.*
7. *Stein, 2, p. 162, pl. XXXI. Mehi. III. 1. 7, 1931.*
8. *Ibid, 1, p. 42, pl. XII. K. 14, 1929.*
9. *Ibid, 2, pl. XXXI. Mehi. III. 11, 1931. Its lower body from a little above the waist is lost. There is a striking similarity between the specimens illustrated in Ibid, 2, pl. XXXI. Mehi. III. 1. 7 and Mehi. III. 6. 16, 1931 so far as the lower body is concerned. Further there is a striking similarity between the specimens illustrated in Ibid, 2, pl. XXXI. Mehi. III. 11 and Mehi. III. 6-16, 1931 so far as the upper body is concerned. From these facts it should be concluded that the lower body of the specimen illustrated in Ibid, 2, pl. XXXI. Mehi. III. 11, 1931 was similar to that of the specimens illustrated in Ibid, 2, pl. XXXI. Mehi. III. 1. 7, 1931.*

(Fig. 12), the Mehi (Fig. 15) and the Kaudani mound (Fig. 14) specimens are concerned. The Mohenjo-daro specimen (Fig.12) has, to some extent, a naturalistically treated face, the Mehi specimen (Fig. 15) has, to some extent, a pointed face and the Kaudani mound specimen (Fig. 14) has a heavy and, to some extent, crude face. Secondly, there is a fundamental difference between the Mohenjo-daro (Fig. 12) and the Mehi (Fig. 13) specimens so far as the treatment of the arms is concerned. The arms of the Mohenjo-daro specimen (Fig. 12) are straight and vertical while the arms of the Mehi specimen (Fig. 13) are drawn to the body in a parabolic manner. Thirdly, there is a fundamental difference between the Mohenjo-daro (Fig. 12) and the Mehi (Fig. 13) specimens so far as the treatment of the legs is concerned. The legs of the Mohenjo-daro specimen (Fig. 12) are naturalistically treated, but, in the case of the Mehi specimen (Fig. 13), there is no indication of the legs. Instead of the legs the lower body ends in a stand-like object. This analytical study on the comparative basis shows that three different types of human figurines were prevalent in the same age.

The division of the terracotta human figurines of this age into three types has been made with the help of modelling. It is now relevant to enquire into the general character of modelling of each of these three types; but it should be pointed out here that before estimating the general character of modelling we should note the peculiar characteristics of the modelling of the constituent parts of the body. When we shall be able to know the peculiar characteristics of the modelling of the constituent parts of the body, then we shall be able to formulate a general idea of the modelling of each type of figurines.

Let us, first of all, deal with the first type of human figurines. It has already been pointed out that this type of human figurines has been found at Mohenjo-daro, Jhukar, Chanhu-daro, Lohumjo-daro, Lakhiyo and Harappa. Face is either oval[1] (Fig. 16), elongated[2] (Fig. 12), parabolic[3] (Fig. 17) or round[4] (Fig. 18).

---

1. *Mackay, 2, pp. XCIV. 5, XCV. 9, 13, 28, 30, 1931; Ibid, 4, p. 218, fig. G, 1934; Mazumdar, 3, pls. XV. 18, XXI. 1, 1934; Mackay, 10, pl. XXII. 9, 1936.*

2. *Marshall, 20, pl. XXXVII. b--the left illustration, XXX-a-c, f, 1928; Mackay, 2, pls. XCIV, 2, 3, 10, 11, XCV. 12, 19, 26, 1931.*

3. *Ibid, 2, pl. XCIV. 14, XCV. 7, 21, 22, 1931.*

4. *Sahni, 5, pl. XXVII. D. 1927; Marshall, 20, pl. XXX. d, e, XXXVI, a, XLIII. b, 1928; Mackay, 10, pl. XXV. 6, 1931; Ibid, 2, pls. XCIV. 1, XCV. 1, 3, 5, 20, 23, 28, 29, 30, 1931; Ibid, 5, pl. XXIII. 17, 1935; Ibid, 10, pl. XXII, 8, 1936.*

Like the face the eye is also modelled in different ways. The main characteristic is that the eyes are always separately made and then stuck within the sockets which are already made for this purpose.[1] This is one of the main characteristics of these figurines and is rarely to be found in later Indian specimens. A main characteristic of these figurines is that the ears are seldom represented. Regarding this point Mackay has very plausibly remarked, "They must have been concealed beneath the appendages of the head-dress."[2] Regarding this peculiarity he has again remarked, "In only one case are the ears represented, in which respect the figurines resemble the archaic pottery figures of other countries."[3] The nose is almost always made by a pinching up of a portion of clay. According to the opinion of Mackay, "In every case the bridge of the nose is on a line with the forehead; and though in rough work like these pottery-figures this may be thought of little importance, it is noteworthy that exactly the same feature is seen in the stone statutory illustrated in Pls. XCVIII, XCIX and C."[4] Mouth is also differently modelled. As the majority of these figurines are in a mutilated condition, it is extremely difficult to get a large number of specimens having both arms in the well-preserved condition; but from a study of these specimens whose arms are not mutilated we can form an idea of the modelling of arms. The main characteristic of the modelling of arms is that no attempt has been made to work out the elbow, the wrist and the fingers.[5] (Fig. 19). Each arm makes, as it were, a semi-circular curve without any indication of the elbow, the wrist and the fingers. Moreover there is another type of arm

---

1. *A very rare example which does not fulfil this characteristic is illustrated in Ibid, 2, pl. XCIV. 23, 1931 where we find that the eyes are naturalistically treated. This probably anticipates the type of eye which we find in the pre-Maurya and succeeding ages.*

2. *Mackay, 2, p. 340, 1931.*

3. *Ibid, 2, p. 340, 1931.*

4. *Ibid, 2, p. 340, 1931.*

5. *Sahni, 4, pl. XXI.C-the left figure, 1926; Ibid, 5, pl. XXVII. d., 1927; Vats, 1, pl. XXIII. C, 1930; Ibid, 2, pl. XXXV. d, the extreme right figure, 1931; Mackay, 1, pl. XXV. 6, 1931; Ibid, 2, pl. XCV. 12, 1931: Ibid, 10, pl. XXII. 8, 1936. It is interesting to note that in the succeeding ages we find, as a general rule, the prevalence of the arm having the full indication of the elbow, the wrist and the fingers. For an exception to this general rule reference should be made to the modelling of the arms of a terracotta female figurine found at Avantipura and ascribed to C. 15th century A. D. (Sahni, 3, p. 59, pl. XXX. 24, 1927).*

which is stretched upto the knees.[1] (Fig. 20). This characteristic may be due either to the ignorance of the modeller about the true length of the arm in proportion to the body or to some peculiar religious custom prevalent at that time. There are some other examples where we do not find the very crude modelling of the elbow.[2] As in the case of the arms, the legs are also very rarely to be found in good condition. The legs are also represented as two straight wooden sticks without any bending, i.e., there is no modelling of the knee, the ankle and the toe.[3] (Figs. 12, 20) As many of these figurines are female, we can form an idea about the modelling of the female breasts. The main characteristic of the female breasts is that, like the eyes, they are not generally modelled as having spontaneous development out of the flesh of the body but are separately made into shape by some clay and then attached to the body.[4] (Figs. 16, 17, 20). The second characteristic is that they are not placed generally in the proper place and in the same line. (Figs. 12, 16, 17, 20) The third characteristic is that the nipples are not generally marked though in one unique example, so far as this point is concerned, there is the trace of the nipple of the right breast modelled in the manner of the eyes and the breasts[5]. (Fig. 21) But there is one very interesting example which has the breasts modelled in a naturalistic manner[6]. (Fig. 22) They are placed in the proper place of the body and have also the nipples well-marked. Nostrils are seldom shown; there are only a few figurines whose nostrils are shown by holes.[7] (Fig. 23)

---

1. *Mackay, 2, pl. XCV. 17. 1931.*

2. *Ibid, 2, pl. XCV. 20, 1931.*

3. *Marshall, 20, pl. XXXVII. C, 1928; Mackay, 1, pl. XXV. 6, 7, 1931; Ibid, 2, pls. XCIV. 9, XCV. 10, 17, 20, 26, 28, 1931; Ibid, 4, p. 218, fig. G, 1934; Vats, 2, pl. XXVII. C. 3, 1936.*

4. *Sahni, 4, pl. XXI. e, the right and the left figs., 1926; Ibid, 5, pl. XXVII. b-d, g, the right fig. 1927; Marshall, 20, pls. XXX. a-g, XLIII. b, 1928; Ibid, 26, fig. 2, 1929; Vats, 1, pl. XXIII. C. 1930; Ibid, 2, pl. XXXV. d, the middle of two figs., 1931; Mackay, 2, pls. XCIV. 5, 9-11, 14, XCV. 5, 11, 12, 13, 20, 21, 22, 26, 28, 1931; Ibid, 4, p. 218, fig. G, 1934; Mazumdar, 3, pls. XXII 1, XXXIV. 6, 7, 1934; Vats, 5, pl. XXVII. C. 3, 5, 1936.*

5. *Mackay, 2, pl. XCIV, 9, 1931.*

6. *Ibid, 2, pl. XCIV. 28, 1931. This interesting specimen probably seems as a link between this art and the pre-Maurya art.*

7. *Ibid, 2, pl. XCIV. 3-4, 1931; Ibid, 10, pl. XXII. 8, 9, 1936.*

The eye-lids are found in the case of all the figurines. They have been treated in a naturalistic way with the natural curve. (Figs. 16, 18, 24). Beard is seldcm found; there are a few figurines which are definitely bearded.[1] (Fig. 24). One of these specimens has a short beard and, according to the opinion of Mackay, is "very Egyptian-looking; but it is not suggested that this head represents an inhabitant of that country, especially as one of the stone-statues from Mohenjo-daro appears to possess a small beard of very much the same shape."[2] Besides there is another specimen whose beard is indicated by the incision of lines.[3] As many figurines wear the head-dress, there is no possibility of hair being visible in all specimens; but there are some specimens from which the treatment of the hair of this age may be appreciated. First, we should consider whether all these figurines have hair or not. Regarding this point we can say that there are some figurines which are distinctly shaven headed[4] (Fig. 25) and that there are some other figurines which have hair on their heads.[5] (Figs. 18, 24). It is interesting to note that different types of the coiling of hair are found. First, there are some figurines which have hair coiled up in a rope-like manner, forming a wide V-shaped form, just in the middle of the forehead.[6] (Fig. 18) Secondly, there are some other figurines which have the hair parted in the middle and brought round the back into a long

---

1. *Marshall, 20, pl. XXXVII. b, the left fig. 1928; Mackay, 2, pl. XCV. 9, 1931; Ibid, 10, p. 62, pl. XXII. 8, 1936.*

2. *Ibid, 2, p. 342, 1931. Regarding this point Mackay has cited the specimens illustrated in Ibid, 2, pl. XCIX. 7-9, 1931. But, contrary to the opinion of Mackay, it may be held that the beard of this terracotta figurine is quite different from that of the stone-statuary referred to above. There is only another terracotta figurine whose beard is very similar to that of the terracotta figurine referred to above. (Mackay, 10, pl. XXII. 8, 1936). The whole feature of these two terracotta figurines is quite different from that of other Indus Valley terracotta figurines and consequently it appears that they represent a racial type distinct from that of the Indus Valley type.*

3. *Marshall, 20, pl. XXXVII. 6, the left fig. 1928.*

4. *Mackay, 2, pls. XCIV. 10 XCV. 19, 20, 1931; Majumdar, 3, pl. XV. 18, 1934; Mackay, 5, pl. XXIII. 17, 1935; Ibid, 10, pl. XXII. 8, 9, 1936; Vats, 5, pl. XXVII. C. 5, 1936.*

5. *Mackay, 2, pls. XCIV. 1, 2, 4, XCV, 9, 15-16, 22, 25, 1931.*

6. *Ibid, 2, pl. XCIV. 1, 1931.*

rope that is twisted over the top of the head.[1] (Fig. 26). Thirdly, there is some rational controversy about the presence of hair in one figurine.[2] Regarding this point Mackay observes, "This figure either wears a cap with a pointed end that is rolled up or hair twisted into a coil."[3] If it be hair, then we may reasonably conclude that the coiling of hair is a new one. Fourthly, we find an altogether different style of coiling of hair in another specimen.[4] (Fig. 24). According to the opinion of Mackay it has "long hair coiled up at the back of the head in the style seen on some of the stone-statues. The curls of the hair are represented by pricking"[5]. Fifthly, we find that some figurines have remarkably long hair which is not coiled but which flows downwards gently at the back.[6] (Fig. 27) Lastly, we come to the sixth variety of the coiling of hair which is most remarkable. Regarding this variety of the coiling of hair the opinion of Mackay which is extremely valuable is quoted below. "The curious arrangement of the hair of this figure is of great interest. A long coil is covered round and round on the top of the head and there are two other coils, one on either side (a Harappa figure has the same arrangement of the hair). The custom of wearing coiled plaits at the sides of the head is well-known from Balylonian stautary and I have observed the same myself in a silver statuette of neo-Babylonian date at Kish, where the hair was dressed in the same fashion."[7] (Fig. 28).

The linear composition of these figurines may now be studied because with the help of this criterion we will be able to form an idea how these figurines form a class by themselves. In this respect we should study the linear composition of these figurines so far as the whole body with the exception of the head is concerned because then we will be able to have an idea how these figurines form a class by themselves. In this study we shall

---

1. *Mackay, 2, pl. XCIV. 2, 1931.*

2. *Ibid, 2, pl. XCIV. 41, 1931.*

3. *Ibid, 2, p. 345, 1931.*

4. *Ibid, 2, pl. XCV. 9, 1931.*

5. *Ibid, 2, p. 342, 1931.*

6. *Ibid, 2, pl. XCV. 15, 16, 1931.*

7. *Ibid, 2, p. 343, pl. XCV. 22, 25, 1931. It is interesting to note that the coiling of hair as found in subsequent Indian sculpture is totally different.*

consider only those figurines whose body is, to some extent, well-preserved.[1] On the consideration of the linear composition these figurines may be divided into a few groups of figurines. The first group of figurines, which may be called characteristic of the Indus Valley terracotta figurines because they far outnumber the specimens of other groups, has a straight, horizontal line for the shoulder-line, two vertical lines for the arms and two straight vertical lines for the legs.[2] ⊓ (Figs. 12, 20) This linear composition gives a static character to these figurines. The second group of figurines has a curve for the shoulder-line and two straight vertical lines for the legs.[3] ∩ (Fig. 21) The third group of figurines has a semi-circular curve for the shoulder-line and two parabolic lines for the chest-ends.[4] ∩ (Fig. 17) This group of figurines is the most developed of all the groups of figurines of the Indus Valley age because this linear composition produces a very naturalistic effect. The fourth group of figurines is extremely crude from the stand-point of linear composition and has the upper body modelled in a very crude manner and has the legs indicated by two vertical lines.[5] (Fig. 29). The fifth group of figurines is extremely crude in execution and has the legs modelled in a stand-like manner.[6] ⊓ (Fig. 30). The sixth group of figurines has a curve for the shoulder-line and parabolic lines for the arms.[7] () (Fig. 19). This above analytical study of the linear composition along with the references given in the foot-notes shows that the first group of figurines is mainly characteristic of this type of figurines of the Indus Valley age. This further proves that the main quality of the terracotta figurines of this type belonging to the Indus Valley age is its static nature.

So far as dress is concerned, we can say that it is not at all possible to find many varieties of garments as these figurines

---

1. *Marshall, 20, pls. XXXVII. C, XLIII. b, 1928; Mackay, 1, pl. XXV. 6, 7. 1931; Ibid, 2, pls. XCIV. 9, 11, 14, XCV. 4, 12, 17, 24, 26, 28, 30, 1931; Ibid, 4, p. 218, Fig. G, 1934.*

2. *Mackay, 1, pl. XXV. 6, 7, 1931; Ibid, 2, pls. XCIV. 11, XCV. 17, 26, 28, 1931; Ibid, 4, p. 218, Fig. G, 1934.*

3. *Ibid, 2, pl. XCIV. 9, 1931.*

4. *Marshall, 20, pl. XLIII. b, 1928; Mackay, 2, pl. XCIV. 14, 1931.*

5. *Marshall, 20, pl. XXXVII. C, 1928; Mackay, 2, pl. XCV. 24, 30, 1931.*

6. *Marshall, 2, p. 341, pl. XCV. 4. 1931.*

7. *Ibid, 2, pl. XCV. 12, 1931.*

have generally very little garment around their bodies. Many figurines wear the head-dress which is of different designs.[1] The following are the chief varieties of the head-dress. First, on the head of one figurine we find strips with vertical and horizontal lines which are clearly an attempt to represent the V-shaped fillet. Above these fillets there are other fillets fastening the head-dress in position.[2] (Fig. 18). Secondly, we find a head-dress which may be conveniently called high cylindrical cap and which looks something like a modern Indian cap, worn by some figurines.[3] (Fig. 26). Thirdly, there are some other figurines which have something on the head. This might be taken as either a head-dress or hair.[4] Regarding its presence on the head of one of these figurines Mackay observes, "This figure either wears a cap with a pointed end that is rolled up, or hair twisted into a coil."[5] (Fig. 23) These remarks are quite apt because it is extremely difficult to fix opinion about one of these two mentioned above. If it be a head-dress, it is a peculiar one and should be carefully noted. Fourthly, there is another type of head-dress worn by some of these figurines. Its top is high and round and is accompanied by large pannier-like objects on either side of the head.[6] (Fig. 16). Fifthly, some figurines wear a remarkably conical cap which has a rolled banded bottom going round the forehead.[7] (Fig. 3). Sixthly, we find a type of head-dress because it resembles, to a great

---

1. *Shahni, 4, pl. XXI. e, the left and the right figs. 1926; Ibid, 5, pl. XXVII. d, 1927; Marshall, 20, pls. XXX. a-f, XXXVI. a, XXXVII. 6, XLIII, b, 1928; Ibid, 26, fig. 2, 1929; Vats, 1, pl. XXIII. c, 1930; Mackay, 1, pl. XXV. 7, 1931; Vats, 2, pl. XXXV. d-all figs. with the exception of the extreme right one, 1931; Mackay, 2, pls. XCIV. 1, 2, 4, 5, 11, 12, 14, XCV. 6-8. 12, 13, 21, 23, 26-28, 30, 1931, Ibid, 4, p. 218, Fig. G, 1934; Majumdar, 3, pls. XXI. 1, XXXIV. 7, 1934; Vats, 5, pl. XXVII. C. 3, 1936.*

2. *Marshall, 20, pl. XXXVI. a, 1928; Mackay, 2, pl. XCIV. 1, 1931.*

3. *Ibid, 2, pl. XCIV. 2, 1931.*

4. *Ibid, 2, pl. XCIV, 4, 1931.*

5. *Ibid, 2, p. 345, 1931.*

6. *Ibid, 20, pl. XXX. c, d, 1928; Mackay, 2, pl. XCIV. 5, 1931; Majumdar, 3, pl. XXI. 1, 1934.*

7. *Mackay, 2, pl. XCIV. 11, 1931.*

extent, an opened Japanese hand-fan[1] (Fig. 17). A head-dress of the similar type with some variations is found on the head of some other figurines.[2] Seventhly, we find another figurine putting on a head-dress which looks something like the Indian turban. For this reason we may call it the turban-like head-dress.[3] (Fig. 32). Eighthly, there are some figurines which put on a high conical head-dress.[4] (Fig. 33).

So far as the question of the garment is concerned, we find that in almost every case the figurines are made except for a narrow girdle or a narrow loin-cloth around the middle body. The semi-nudity of these figurines serves as a direct contrast to the absolute nudity of similar figurines discovered at different sites in other countries.

Let us deal with the ornaments worn by these figurines. As there are a very few figurines whose ears are visible, it is extremely difficult to form an idea about the varieties of ear-ornaments in vogue during this period. But there is one figurine whose ears are visible and who wears the ear-ring.[5] The ear-rings worn by these figurines are possibly in a hanging condition. As the necks of many of these figurines are in an unmutilated condition, it is comparatively easy to find out the figurines which have put on the necklace.[6] Among the figurines which

---

1. *Sahni, 4, pl. XXI. e, the left fig. 1926; Ibid. 5, pl. XXVII. d, 1927; Marshall, 20, pl. XXX. a, b, e. f, XLIII. b, 1928: Ibid, 26, fig. 2, 1929; Mackay, 1, pl. XXV. 7, 1931; Vats, 2, pl. XXXV-d, 1931; Mackay, 2, pl. XCIV. 12, 14, 1931; Mackay, 4, p. 218, Fig. G. 1934; Vats, 5, pl. XXVII. c. 3, 1936.*

2. *Mackay, 2, pl. XCV. 6-8, 12, 13, 26-27, 28, 1931.*

3. *Ibid, 2, pl. XCIV. 21, 30, 1931.*

4. *Ibid, 2, pl. XCV. 23, 1931. Considering it from the stand-point of modelling Mackay has very aptly observed that "I incline to regard this head as belonging to a much later period." (Mackay, 2, p. 343, 1931). It is interesting to note that the head-dress worn by the specimens of the succeeding ages is much different from those mentioned in the text.*

5. *Mackay, 2, pl. XCV. 20, 1931.*

6. *Sahni, 4, pl. XXI. e, the right fig. 1926; Marshall, 20, pl. XXVII. d, 1928; Ibid, 26, fig. 2, 1929; Mackay, 1, pl. XXVII. 7, 1931; Vats, 2, pl. XXXV. d, with the exception of the extreme right figure, 1931; Mackay, 2, pls. XCIV. 1, 11, 14, XCV. 11, 13, 22, 26-27, 28, 30, 1931; Ibid, 4, p. 218, fig. G. 1934; Majumdar, 3, pls. XXI. 1, XXXIV. 6, 1934; Vats, 5, pl. XXVII. C. 3-5, 1936.*

have put on the necklace there is one which wears the most ornamental necklace found round the neck of any Indus Valley terracotta figurine.[1] (Fig. 17). It is six-stringed. The main string which is aptly called "dog-collared" is tightened round the neck. Beads are attached to the string. The second string which flows down has three beads attached to it, the third and the fourth strings have got five beads each and the fifth string has got the lotus-like designs embossed on it. This necklace is a product of very refined taste and speaks well of the high and refined taste of the Indus Valley people. Secondly, we find some figurines wearing a very elaborate "dog-collared" necklace, consisting of four beaded strings, which is totally different from that mentioned above.[2] (Fig. 18). This type of necklace with slight difference is worn by another figurine.[3] Thirdly, there is another variety of necklace which consists of two strings and which is not tightened round the neck but which flows a little below the neck, the upper one having no bead but the latter five beads. Fourthly, there is another type of necklace in which we find two "dog-collared" strings, the upper one having no bead but the lower, a few beads.[4] Fifthly, we find a type of necklace in which we find one dog-collared string and the other having no bead.[5] Sixthly, there is also the dog-collared necklace with beads.[6] (Fig. 22). Seventhly, some figurines wear the simple dog-collared necklace having no bead[7]. Eighthly, some figurines wear the simple dog-collared necklace.[8] Ninthly, some figurines wear the dog-collared as well as the flowing necklace.[9] Tenthly, some figurines wear the flowing necklace

---

1. *Mackay, 2, pl. XCIV. 1, 1931.*
2. *Ibid, 2, pl. XCIV. 1, 1931.*
3. *Ibid, 2, pl. XCIV. 11, 1931.*
4. *Ibid, 2, pl. XCV. 22, 1931.*
5. *Ibid, 2, pl. XCV. 26-27, 1931.*
6. *Ibid, 2, pl. XCV. 28, 1931.*
7. *Ibid, 2, pl. XCV. 30, 1931.*
8. *Sahni, 4, pl. XXI, e, the right fig. 1926; Ibid, 5, pl. XXVII. d, 1927: Marshall, 20, pl. XXX. b, d, f, I, 1928; Vats, 2, pl. XXXV. d, all figures with the exception of the extreme right one, 1931; Vats, 5, pl. XXVII. C. 3-5. 1936.*
9. *Marshall, 20, pl. XLIII. b, 1928; Mackay, i, pl. XXVII. 7, 1931; Ibid, 4, p. 218, fig. G, 1934, Majumdar, 3, pl. XXI. 1, 1934.*

orly.[1] As the hands of those figurines are seldom in an unmutilated condition, it is very difficult to come to any very definite conclusion regarding the ornaments of the arms in vogue during this period. But there are some figurines whose arms or some portion of the arms are still in an unmutilated condition,[2] but none of them except one (Fig. 17) has any trace of armlet.

There are many figurines which wear the girdle.[3] All the girdles may be sub-divided into a few groups. Firstly, there are some girdles which consist of only one chain.[4] Secondly, there are some girdles which consist of two chains.[5] Thirdly, there are some girdles consisting of three chains.[6] Fourthly, there are some girdles which consist of four chains.[7]

That possibly some of these figurines used to wear anklets is evident from their presence round the legs of one figurine.[8] Here we find two rimmed anklets on each of the ankles. Its design is extremely simple and there is nothing definitely artistic about it. (Fig. 12)

The second type of human figurines may now be dealt with. It has already been pointed out that this type of human figurines

---

1. *Majumdar, 3, pl. XXXIV. 6. 1934.*

2. *Sahni, 4, pl. XXI. e, the left one, 1926; Ibid. 5, pl. XXX. b-d. 1927: Marshall, 20, pl. XLIII. b, 1928; Ibid, 26, fig. 2, 1929; Vats, 1, pl. XXXIII. c, 1930; Mackay, 1, pl. XXV. 6, 7, 1931: Vats, 2, pl. XXXV, d, the extreme right one, 1931; Mackay, 2, pls. XCIV, 11, 14, XCV. 12, 14, 17, 20, 26-27, 1931; Mackay, 4, p. 218, fig. G, 1934; Ibid. 10, pl. XXII. 8, 1936; Vats, 5, pl. XXVI. C-4, 5, 1936.*

3. *Sahni, 5, pl. XXVII, b, d, 1927; Marshall. 20, pl. XLIII. b, 1928; Ibid, 26, fig. 2, 1929; Mackay, 2, pls. XCIV. 14, XCV. 10, 11, 18, 1931, Ibid, 4, p. 218, fig. G., 1934.*

4. *Sahni, 5, pl. XXVII, b. d, 1927.*

5. *Mackay, 2, pl. XCV. 18, 1931.*

6. *Marshall, 20, pl. XLIII. b, 1928; Ibid, 26, fig. 2, 1929; Mackay, 2, pls. XCIV. 14, XCV. 10, 1931; Ibid, 4. p. 218, fig. G, 1934.*

7. *Mackay, 2, pl. XCV. 11, 1931.*

8. *Ibid, 2, pl. XCV. 26-27, 1931.*

has been found at Chiri-damb, Kulli, Men-damb, Nokjo-Shahdinzai and Mehi. Face is either elongated[1] (Fig. 11) or parabolic[2] (Fig. 34) or round[3] (Fig. 35). It is extremely difficult to form an idea how the eyes were made as the eyes of all the specimens are much worn out. A main characteristic of these terracotta figurines is that the ears are not made[4]. It is extremely difficult to form an idea how the nose was mfade as the nose of all the specimens is much worn out. It is urther difficult to form an idea how the mouth was indicated as the mouth of all the specimens is much worn out. The arms of some of these figurines are in a good state of preservation[5] and from these specimens we may be able to form an idea about the modelling of the arms. The main characteristic of the modelling of arms is that there is the indication of the fingers only and not of the elbow and the wrist and that each arm forms something like a parabolic curve. (Figs. 13, 34, 35). The legs are not modelled in the cave of the human figurines of this type.[6] The curve of the hips descends to the point whence the legs should have formed but instead of that it has formed a base at this point (Figs. 13,35) As many of these figurines are female,[7] we can form an idea about the

---

1. *Stein, 2, pl. XXXI. Mehi. III. 11, Mehi, III. 8-3, Mehi. III. 6, 16, Mehi. III. 6, 17, Mehi. III. 4, 10, 1931.*

2. *Ibid, 2, pl. XXXI. Mehi. III. 1. 9, 1931.*

3. *Ibid, 2, pl. XXXI. Mehi. III 2. 2, Mehi. III 10. 2-a. 1931.*

4. *Ibid. 2, pls. XXII. Kul. V. vii. 3, Kul. V. i. 2, XXXI. Mehi.III. 11, Mehi. III. 8. 3, Mehi. III. 6. 16, Mehi. III. 1. 9, Mehi. III. 2. 2, Mehi. III. 6. 17, Mehi. III. 4. 10, Mehi. III. 10. 2, a, 1931.*

5. *Ibid, 2, pls. VI. P. Ch. 3, XXII. Kul. V. vii. 3, XXXI. Mehi. III. 11. 4, Mehi. III. 1. 7. Mehi. III. 7, 1, Mehi. III. 5. 1, Mehi. III. 3. 3, Mehi. III. 6. 16, Mehi. III. 12, Mehi. III. 1. 9, Mehi. III. 2. 2, Mehi. III. 5. 3, Mehi. 6. 17, Mehi. III. 4. 10, Mehi. 1. 3. 4. a, Mehi. II. 10. 2, a, 1931.*

6. *Ibid. 2, pls. XXII. Kul. V. 1. 4. a, XXVII. Shah. 1, XXXI. Mehi. III. 11. 4, Mehi. III. 1. 7, Mehi. I. 4. 5, Mehi. III. 7. 1, Mehi. III. 3. 3, Mehi. III. 6. 16, Mehi. III. 12, Mehi. III. 2. 2, Mehi. III. 5. 3, Mehi. I. 3. 4. a, 1931.*

7. *Ibid, 2, pls. XXII. Kul. V. vii. 3, XXXI. Mehi. III. 11. 4, Mehi. III. 1. 7, Mehi. III. 11, Mehi. III 5. 1. Mehi, III. 3. 3,*

modelling of the female breasts. The breasts of these figurines may be divided into two types from the stand-point of modelling. The first type which is crude in modelling consists in the separately made flattened balls, attached to the body without any

---

1931. In this connection it would not be out of point to examine certain views of Stein. He observes, "The small terracotta figurine, P. Ch. 3 (Pl. VI), showing a female bust with arms akimbo, has also its pendents at prehistoric sites." (Stein, 2, p.4 4, 1931). Regarding the Kulli terracotta figurines he has also observed, "But of still greater interest perhaps is the fact that there came to light here also five small terracotta figurines of the 'goddess' ... Three of them, V, i. 2 (Pl. XXII), vi. 4. a; ix. 1 are badly broken; but V. vii. 3. (Pl. XXII) is practically intact. ... what imparts particular interest to this representation is the suckling babe shown here at the breasts of the figure." (Ibid, 2, p. 126, 1931). Regarding one Men-damb specimen he has observed, "Finally we have striking evidence of that affinity also in the very archai head of the 'goddess', Men. 4. (pl. XXII)". (Ibid, 2, p. 151, 1931). He also holds that the specimen illustrated in Ibid, 2, pl. XXVII. Shah. 1 represents the "goddess". (Ibid, 2, p. 153, 1931). He further believes that the specimens illustrated in Ibid, 2, pl. XXXI. Mehi. III. 11. 4, Mehi, III. 1. 7, Mehi. 1.4. 5, Mehi. III. 11, Mehi. III.7. 1, Mehi.III. 5.1, Mehi. III. 3.3, Mehi. III. 8. 3, Mehi. III. 6.16, Mehi. III. 12, Mehi. III. 1. 9, Mehi. III. 2. 2, Mehi. III. 4. 2, Mehi. III. 5. 3, Mehi. III. 6. 17, Mehi. III. 4. 10, Mehi. 1. 3. 4. a, Mehi. II. 10. 2. a, Mehi. 1. 9. 7. a, Mehi. I. 2. 17, Mehi. II. 16, Mehi. I. 13, 1931 are female figurines. (Ibid, 2, pp. 161-62, 1931). It may be hold that Stein has not brought forward sufficient evidence to show that all these specimens should be regarded as female. The most common characteristics by which a figurine is to be determined as female are (a) developed breasts, (b) the female sex-organ ; but it should also be pointed out that either the developed breasts or the female sex-organ might be taken as indicative of a figurine being female. In a highly interesting communication Murray has conclusively shown that figurines having no developed breasts but having the female sex-organ indicated should be taken as female. (Murray, pp. 93. 100, 1934). In a note Das Gupta has shown that one terracotta figurine having no developed breasts but having the female sex-organ indicated in the pronounced manner and found in South India should be taken as female. (Das Gupta, 2, pp. 183-84, fig. 1, 1936). Secondly, the main characteristics by which a figurine may be identified as male are either (a) the non-indication of the developed breasts, (b) the male sex-organ, (c) the moustache and (d) the beard or (a) the non-indication of the developed breasts and (b) the non-indication of the sex-organ or (a) the presence of the male sex-organ, the moustache and the beard separately or jointly. According to the above-mentioned tests the terracotta

indication of the nipples.[1] (Fig. 36) The second type is modelled as having spontaneous development out of the flesh of the body.[2] (Figs 13, 15). As the face of these figurines is very much worn out, it is extremely difficult to form an idea how the nostrils were indicated. As the face of these figurines is much worn out, it is extremely difficult to say whether the eyelids are indicated. So far as beard is concerned, it may be said that there is not a single specimen which is bearded. As many figurines wear the head-dress, there is no possibility of hair being visible in all specimens ; but there are some specimens from which the treatment of the hair of this type of figurine may be appreciated. First, we should consider whether all the figurines have hair or not. Regarding this point we can say that there are some figurines

---

figurines illustrated in Stein, 2, pls. VI. P. Ch. 3, XXII. Kul. V. i. 2. XXVII. Men. 4, XXXI. Mehi. III. 8.3, Mehi. III. 1. 9, Mehi. III. 4. 2, Mehi. III. 6. 17, Mehi. III. 4. 10, Mehi. II. 10. 2. a, Mehi. 1. 9. 7. a, Mehi. I. 2. 17, Mehi. II. 16, Mehi. I. 13, 1931 should be considered as human as there is no characteristic in these figurines by which they may be accepted as either male or female, the terracotta figurines illustrated in Ibid, 2, pls. XXII. Kul. V. i. 4. a, XXVI. Shah. 1. XXXI. Mehi. III. 7. 1, Mehi. III. 6. 16, Mehi. III. 12, Mehi. III. 2. 2, Mehi. III. 5. 3, Mehi. I. 3. 4. a, 1931 should be considered as male as all these figurines have not got any indication of the developed breasts and of the male sex-organ and the teracotta figurines illustrated in Ibid, 20, pls XXII. Kul. V. vii. 3, XXXI. Mehi. III. 11. 4, Mehi. III. 1. 7, Mehi. III. 11, Mehi. III. 5. 1, Mehi. III. 3. 3, 1931 should be considered as female as all these figurines have the developed breasts. Besides these figurines there is another figurine illustrated in Ibid, 2, p. 162, pl. XXXI. Mehi. I. 4. 5, 1931 which has been taken by Stein to be female (Stein, 2, p. 162, 1931); but this view can not be conclusively accepted as the balls indicative of the breasts are not placed in the proper place. Stein has remarked, "I think, it may be taken for certain, that all the figurines of which Pl. XXXI. reproduces a score of typical specimens are intended to represent a female; for though the breasts so prominent in the places less elaborately decked with ornaments, like III. 11-4; 1. 7, 1. 4. 5; III. 5. 1; 3. 3. are not shown in others, yet the presence of the same elaborate coiffure with long tresses is sufficient to make the sex" (Stein, 2, pp. 161-62, 1931); but the present author wishes to opine that the coiffure can not make any distinction between the sexes as they are the same in the case of the male and the female figurines.

1. *Stein, 2, pl. XXXI. Mehi. III. 3. 3, 1931.*

2. *Ibid, 2, pls. XXII. Kul. V. vii. 3, XXXI. Mehi. III. 11.4, Mehi III. 1-7, Mehi. III. 11, Mehi. III. 5.1, 1931.*

which are distinctly shaven headed.[1] (Figs. 15, 34) ; but it is extremely difficult to form an idea about the hair of these figurines as the hair of these figurines is not visible. It is quite natural to conclude that the hair of these figurines is concealed beneath the head-dresses of these figurines.

The linear composition of these figurines may now be studied because with the help of this criterion we will be able to form an idea how these figurines form a class by themselves. In this respect we should study the linear composition of these figurines so far as the whole body with the exception of the head is concerned because then we will be able to have an idea how these figurines form a class by themselves. In this study we shall consider only those figurines whose body is, to some extent, well-preserved.[2] On the consideration of the linear composition these figurines form a class by themselves. These figurines have, more or less, a straight horizontal line for the shoulder-line, one parabolic curve for the arm and two horizontal lines for the legs. (11) (Figs. 13, 34, 35, 36). This study of the linear composition of this type of the terracotta figurines shows that the main quality of these figurines is the static nature.

So far as the dress worn by those figurines is concerned, it is relevant to enquire into the types of the head-dress worn by these figurines. There are some figurines which have the indication of having worn the head-dress[3] ; but these head-dresses are so much worn out that nothing can be said about the variety of the head-dresses worn by these figurines. Let us now deal with the garment worn by these figurines. In this connection we should take into consideration those figurines which have the whole body, the upper body or the lower body preserved[4]. It is significant to note that all these figurines

---

1. *Stein, 2, pl. XXXI. Mehi. III. 11, Mehi. III. 6-16, Mehi. III-1-9, 1931.*

2. *Ibid, 2, pl. XXXI. Mehi. III. 11. 4, Mehi. III. 1. 7, Mehi. I. 4. 5, Mehi. III. 7. 1, Mehi. III. 3. 3, Mehi. III. 6. 16, Mehi. III. 12, Mehi. III. 2. 2, Mehi. III. 5. 3, Mehi. 1. 3. 4. a. 1931.*

3. *Ibid, 2, pl. XXX;. Mehi. II;. 8. 3, Mehi. III. 2. 2, Mehi. III. 6. 17. Mehi III. 4. 10, Mehi. II. 10. 2. a. 1931.*

4. *Ibid, 2, pls. V;. P. Ch. 3, XXII. Kul. V. 1. 4. a, Kul. V. vii. 3, Kul. V. 1. 2, XXVII. Shah. 1, XXXI. Mehi. III. 11. 4, Mehi. III. 1. 7, Mehi. III. 11, Mehi. 1. 4. 5, Mehi. II;. 7. 1, Mehi. III. 5. 1. Mehi. III. 3. 3, Mehi. III. 8. 3, Mehi. III. 6.16, Mehi. II;. 12, Mehi. III. 1. 9, Mehi. III. 2. 2, Mehi. III. 5.3, Mehi. III. 6. 17, Mehi. III. 4.10, Mehi. III. 1. 3. 4-a, Mehi. II. 10. 2. a, 1931.*

are nude ; but it must be pointed out that though all these figurines are nude, yet there is no indication of the sex-organ being made. This important point in the nudity of similar figurines seems as a direct contrast to the absolute nudity of similar figurines discovered at different sites in other countries.

Let us now deal with the ornaments worn by these figurines. As there is not a single specimen whose ears are modelled, we do not find any ear-ring worn by these figurines. As the necks of many of these figurines are in an unmutilated condition, it is easy to find out the figurines which have put on the necklace.[1] These necklaces may be divided into three types. In the first type we find only the dog-collared strings.[2] (Figs. 13, 15, 34, 36). In the seond type we find the flowing strings.[3] (Fig. 37). In the third type we find not only the dog-collared strings but also the flowing strings. (Fig. 35). As the arms of many of these figurines are in an unmutilated condition, it is easy to find out the figurines which have put on the armlets.[5] Some of these figurines wear only the wristlets.[6] (Figs. 34, 36, 37). Some of these figurines wear the armlets as well as the wristlets.[7] The

---

1. *Stein, 2, pl. XXXI. Mehi. III. 11. 4, Mehi. III. 1. 7, Mehi. III. 11, Mehi. III. 7. 1, Mehi. III. 5. 1. Mehi. III. 3. 3, Mehi. III. 8. 3. Mehi. II;. 6. 16, Mehi. III. 12, Mehi. II;. 1. 9, Mehi. III. 2. 2, Mehi. III. 5. 3, Mehi. III. 6. 17, Mehi. III. 4. 10, Mehi. 1, 3. 4. a, Mehi. II. 10. 2, a, 1931.*

2. *Ibid, 2, pl. XXXI. Mehi. III. 11. 4, Mehi. III. 1. 7, Mehi. III. 11, Mehi. III-3. 3, Mehi. III. 8. 3, Mehi. III. 6. 16, Mehi. III. 1.9, 1931.*

3. *Ibid, 2, pl. XXXI. Mehi. III. 12, Mehi. I. 3. 4. a, Mehi. II 10. 2. a, 1931.*

4. *Ibid, 2, pl. XXXI. Mehi. III. 7. 1. Mehi. II;. 5. 1, Mehi. III. 2. 2, Mehi. III. 5. 3, Mehi. III. 6. 17, Mehi. III. 4. 10, 1931.*

5. *Ibid, 2, pl. XXXI. Mehi. III. 11. 4, Mehi. III. 1. 7, Mehi. II;. 7. 1, Mehi. III. 5. 1, Mehi. III. 3. 3, Mehi. III. 1. 9, Mehi. III. 2. 2, Mehi. III. 5. 3, Mehi. III. 6. 17, Mehi. 1. 3. 4. a, Mehi. II. 10. 2. a, 1931.*

6. *Ibid, 2, pl. XXXI. Mehi. III. 11. 4, Mehi. III. 7. 1, Mehi. III. 3. 3, Mehi. III. 1. 9, Mehi. III. 5. 3, Mehi. III. 6. 17, Mehi. 1. 3. 4. a, Mehi. II. 10. 2. a, 1931.*

7. *Ibid. 2, pl. XXXI. Mehi. III. 1. 7, Mehi. III. 5. 1, Mehi. III. 2. 2, 1931.*

wristlets as well as the armlets are indicated by the incised lines. So far as the girdle is concerned, it may be said that there is not a single specimen which bears the girdle. So far as the anklet is concerned, it may be said that there is not a single specimen which wears the anklet.

The third type of the human figurines may now be considered. It has already been pointed out that the terracotta figurines of this type have been found at Periano-ghundai, Moghul-ghundai, Dabar-Kot, Sur-jangal and Kaudani mound. Face is either oval[1] (Fig. 14) or elongated[2] (Fig. 38). So far as the treatment of the eye is concerned, it should be stated that the eye-sockets are separately indicated by the deeply incised holes into which the separately made eye-balls are intruded. It is important to note that all the eye-balls have been lost for ever. The shape of the eye-sockets is of two kinds, viz., (1) round[3] (Fig. 14) and elongated.[4] (Fig. 38). A main characteristic of these figurines is that the ears are either unmade[5] or might have been concealed beneath the appendages of the head-dress.[6] (Fig. 14). So far as the treatment of the nose is concerned, it should be stated that the nose is indicated in a more or less naturalistic manner.[7] (Figs. 14, 38). But is should also be pointed out that there are some specimens whose face is so much worn out that it is not possible to determine whether the nose was indicated or not.[8] As the mouth of all these specimens is much worn

---

1. *Stein, 1, pl. IX. P. W. 9, P. 262, XII. K. 14, XVI. D.N. vi. 5, D. W. i. 1, D. N. d. 9, S. J. 68, 1929.*

2. *Ibid, 1, pl. XVI. D. N. vi. 3, 1929.*

3. *Ibid, 1, pls. IX. P. W. 9, p. 262, XII. K. 14, XVI. D. N. vi. 5, D. W. i. 1, D. N. d. 9, S. J. 68, 1929.*

4. *Ibid, 1, pl. XVI. D. N. vi. 3, 1929.*

5. *Ibid, 1, pl. XVI. D. N. vi. 5, D.W. i. 1, D.N. vi. 3, S. J. 68, 1929.*

6. *Ibid, 1, pls. IX. P. W. 9, P. 262, XII. K. 14, XVI. D. N. d. 9, 1929.*

7. *Ibid, 1, pls. IX. P. W. 9, P. 262, XII. K. 14, XVI. D. N. vi. 3, 1929.*

8. *Ibid, 1, pl. XVI. D. N. vi. 5, D. W. i. 1, D. N. d. 9, S. J. 68, 1929.*

out, it is extremely difficult to ascertain how the mouth was indicated ; but there is only one specimen[1] (Fig. 38) from which we can have an idea of the modelling of the mouth. There is not a single specimen whose arms are in the unmutilated condition; therefore it is not possible to determine how the arms of these figurines were modelled. The legs of only one specimen[2] are preserved and from this specimen we will be able to form an idea about the modelling of the legs. Though it is a much worn out specimen, yet enough remains to show the modelling of the legs. The legs of this specimen are treated in a surprisingly naturalistic manner. As many of these figurines are female[3], we can form an idea about the modelling of the female breasts. The breasts of these figurines are modelled as having spontaneous development out of the flesh of the body. (Fig. 14). As the face of these figurines is very much worn out, it is extremely difficult to say whether the eye-lids were indicated or not. So far as the breast is concerned, it may be said that there is not a single specimen which is treated. As many figurines wear the headdress, there is no possibility of hair being visible in all specimens ; but there are some specimens which are distinctly shaven-headed.[4] (Fig. 38).

The linear composition of these figurines may now be studied because with the help of this creterion we will be able to form an idea how these figurines form a class by themselves. In this connection we should take into consideration the linear composition of those figurines whose whole body with the exception of the head is in a good state of preservation because then we will be able to have an idea how these figurines form a class by themselves. In this connection we shall take into consideration those figurines whose body is, to some extent, well-preserved.[5] Its shoulder is broken ; therefore it is not possible to determine correctly the nature of the shoulder-line. But from a study of this figurine it appears that the linear composition of this figurine consisted in a curved line for the shoulder line, two parallel vertical lines for the arms and two parallel vertical

---

1. *Stein, 1, pl. XVI. D. N. vi. 3, 1929.*
2. *Ibid, 1, pl. XVI. D. N. vi. 1, 1929.*
3. *Ibid, 1, pls. IX. P. W. 9, P. 262, XII. M. M. E. 61, K. 14, XVI. D. N. d. 9, 1929.*
4. *Ibid, 1, pl. XVI. D. N. vi. 5, D. W. i. 1, D. N. vi. 3. S. J. 68, 1929.*
5. *Ibid, 1, pl. XVI. D. N. vi. 1929.*

lines for the legs. $\overline{\text{II}}$ (Fig. 39). Though this linear composition makes it an essentially static figurine, yet the natural fleshiness of the constituent parts of the body of this figurine makes it highly sensitive.

The dress worn by these figurines may now be dealt with. In this connection it is relevant to enquire into the types of the head-dress worn by these figurines. There are some figurines which wear the head-dress.[1] These head-dresses form one type. It consists in a close-fitting cap over which a strip of cloth is worn. (Fig. 14). Let us now deal with the garment worn by these figurines. In this connection we should consider those figurines which have the whole body, the upper body or the lower body preserved.[2] It is significant to note that all these figurines are nude and special attention has been paid to have the female sex-organ nude in one case.[3] (Fig. 39). This peculiarity of these figurines has a great similarity with the simliar figurines found in other parts of the world and seems as a direct contrast to the figurines belonging to the first and the second types.

As there is not a single specimen whose ears are made or visible, it is not possible to find out whether these figurines have put on the ear-ring or not. As the necks of many of these figurines are in an unmutilated condition, it is easy to find out the figurines which have put on the necklace.[4] These necklaces may be divided into two types. The first type consists in a plated

---

1. *Stein, 1, pls. IX. P.W. 9, P. 262, XII.K. 14, XVI.D.N. D.9, 1929.*

2. *Ibid, 1, pls. IX. P.W. 9, P. 262, XII. M. M. E. 61, K. 14, XVI. D. N. d. 9, D. N. vi. 1, 1929.*

3. *Ibid, 1, pl. XVI. D. N. vi. 1, 1929. In course of describing this figurine Stein has observed, "The one, D. N. vi. I (Pl. XVI.), 5½" high in its broken condition, apparently upto the breasts, represents a female with narrow waist and with the right proper arm raised. The figure is nude, except for two bulges just above the feet which may be meant for rings or possibly as on Indian sculptures for a conventional indication of drapery." (Stein, 1, pp. 62, 63, 1929) ; but, contrary to the opinion of Stein, it must be held that the drapery end in early Indian sculpture is not indicated by the straight horizontal lines, as in this case, but by the parabolic curves. Therefore it is better to take these two bulges as meant for anklets as also suggested by Stein.*

4. *Ibid, 1, pls. IX. P. W. 9, P. 262, XII. M. M. E. 61, K. 14, XVI. D. N. d. 9, 1929.*

dog-collared thing.[1] (Fig. 14). The second type consists in the flowing strings.[2] (Fig. 40). So far as armlets are concerned, we should study those figurines which have the arms preserved in the good condition. There is a single specimen whose right arm is preserved[3] (Fig. 39), but it does not seem to wear any armlet. So far as the girdle is concerned, it may be said that there is not a single specimen which wears the girdle. So far as the anklet is concerned, it may be said that there is one specimen[4] (Fig. 39) which wears one single-rimmed anklet round each ankle.

In the beginning of the discussion of the terracotta human figurines it has been observed that the terracotta figurines representing lower animals have also been found at these sites. The lower animals may be divided into two divisions, viz., (a) animals and (b) birds. The terracotta figurines representing animals have been found at Mohenjo-daro, Jhukar, Amri, Chanhu-daro, Lohumjo-daro, Lakhiyo, Mashak, Lohri, Ghazi Shah, Ali Murad, Harappa, Zayak, Shahi Tump, Balor, Zik, Kulli, Spet-damb, Men-damb, Mazena-damb, Mehi, Periano-ghundai, Mughal-ghundai, Sur-jangal, Sreekala, Nal and Chichadheria mound. It has already been shown that on the consideration of modelling the terracotta human figurines of this age may be divided into three classes, viz., (a) those found at Mohenjo-daro, Jhukar, Chanhu-daro, Lohumjo-daro, Lakhiyo, Harappa, (b) those found at Chiri-damb, Kulli, Men-damb, Nokjo-Shah dinzai, Mehi and (c) those found at Periano-ghundai, Mughal-ghundai, Dabor-kot, Sur-jangal, and Kuadani mound. It is quite relevant to see whether such a division may be made regarding these terracotta figurines representing animals on the consideration of modelling. But in the case of the terracotta figurines representing animals it is not so easy to make a division as in the case of the terracotta human figurines ; but if we take into account the terracotta figurines representing bulls and belonging to Mohenjo-daro[5], Mehi[6] and Periano-

---

1. *Stein, 1, pls. IX. P. W. 8, P. 262, XII. K. 14, XVI. D. N. d. 9, 1929.*
2. *Ibid, 1, p. 45, pl. XII. M. M. E. 61, 1929.*
3. *Ibid, 1, pp. 62-63, pl. XVI. D. N. vi. 1, 1929.*
4. *Ibid, 1, pp. 62-63, pl. XVI. D. N. vi. 1, 1929.*
5. *Mackay, 2, p. 354, pl. XCVII, 23, 1931.*
6. *Stein, 2, pl. XXXI. Mehi. III. 7, 2. 1931.*

ghundai,[1] we will find the difference between these three terracotta figurines representing the bull. In the Mohenjo-daro specimen we find the example of a naturalistically modelled animal, in the Mehi specimen we find the characteristic vertical painting over the body of the animal and in the Periano-ghundai specimen we find the example of an unnaturalistically modelled animal. Though it is not very difficult to show this difference in the case of the terracotta figurines representing bull, yet it is not at all possible to show this difference so far as every animal found at these sites is concerned ; but when we have made such a division so far as the terracotta human figurines are concerned, we should also make such a division so far as the terracotta animal figurines are concerned. Therefore it may be opined that the terracotta animal figurines may be divided into three classes, viz., (a) those found at Mohenjo-daro, Jhukar, Amri, Chanhu-daro, Lohumjo-daro, Lakhiyo, Mashak, Lohri, Ghazi Shah, Ali Murad, (b) those found at Zayak, Shahi Tump, Balor, Zik, Kulli, Spet-damb, Mazena-damb, and (c) those found at Periano-ghundai, Moghul-ghundai, Sur-jangal, Sra-kala, Chicha-dherai mound. It is relevant to note that the terracotta human figurines belonging to the first group have not been found at Amri, Mashak, Lohri, Ghazi Shah, Ali Murad, belonging to the second group have not been found at Zayak, Shahi Tump, Balor, Zik, Spet-damb, Mazena-damb. and belonging to the third group have not been found at Sra-Kala and Chicha-dheria mound ; but when at the remaining find-spots, the terracotta figurines representing the human figurines and animal figurines and belonging to three different groups have been found, then there is no doubt that such a division is also possible regarding these terracotta animal figurines. The terracotta animal figurines can not be discussed in the same manner as the human figurines because so far as the animal figurines are concerned, it is the number and not the style which is of interest. Therefore it will be relevant to describe the various terracotta animal figurines which have been found at these places.

Let us, first of all, deal with the animal figurines of the first group. At the outset we should refer to those animal figurines which can not be properly identified on account of the mutilated and worn-out condition.[2]

The specimens representing antilope has been found only at Chanhu-daro.[3] Regarding this specimen Marshall has

---

1. *Stein, 1, p. 37, pl. VIII. P. C. 1, 1929.*
2. *Marshall, 26, fig. 1, 1929 ; Majumdar, 3, pp. 11-12, pl. XXI. 8, 9, 1934 ; Mackay, 8, p. 862, fig. 8, 1936.*
3. *Mackay, 8, p. 863, fig. 21, 1936.*

observed, "A horned figure probably intended to represent an antelope."[1] The horns, the tail, and the eyes of this animal are represented.

The examples depicting the bison has been found only at Mohenjo-daro.[2] Regarding this specimen Mackay has observed, "It is a pottery model of a short horned bull or a bison."[3] On the consideration of general modelling it is better to take it as the representation of the bison. The wrinkles of the skin of this animal are indicated by the incised vertical lines.

The buffalo has been depicted in a few examples found at Chanhu-daro,[4] Lakhiyo[5] and Mohenjo-daro.[6] The Chanhu-daro specimen represents the head-fragment while the Lakhiyo example which is also fragmentary has the eyes denoted by pellets of clay and has the legs distinguished.

Among animals represented in this age the bull occupies a very important place.[7] They are of two varieties, viz., (1) the non-humped[8] and (2) the humped.[9] That these two types

---

1. *Mackay, 8, p. 863, 1936.*
2. *Ibid, 1, p. 354, pl. XCVII. 17, 1931.*
3. *Ibid, 1, p. 354, 1931.*
4. *Majumdar, 3, p. 42, pl. XXI. 5, 1934.*
5. *Ibid, 3, p. 77, pl. XXXIV. 10, 1934.*
6. *Mackay, 15, pl. LXXX. 7, 1938.*
7. *Marshall, 20, pls. XXXVIII, a, XLIV. a, 1928 ; Ibid, 24, p. 12, fig. on p. 12, 1928 ; Ibid, 26, pl. II. C. 1929 ; Mackay, 2, pls. XCVI. 25, XCVII. 12-14, 16, 18, 19, 22-26, 1931 ; Majumdar, 3, pls. XX;. 7, 10-12, 14, XXII. 47, 51-53, XXVIII. 13, 1934 ; Vats, 4, pl. XXVIII. d. 2. 3, 1935 ; Mackay, 10, pl. XXII. 5, 1936 ; Ibid, 15, pls. LXXVIII. 1, 6. LXXIX, 16, 17, 25-27, 29, 30-32, CXII, 10, 11, 1938 : Vats, 7, pl. LXXIX. 59-66, 1940.*
8. *Marshall, 20, pl. XXXVIII. d, 1928 ; Ibid, 25, fig. on p. 12, 1928 ; Ibid, 26, pl. II. C. 1929 ; Mackay, 2, pls. XCVI. 25, XCVII. 16, 18, 19, 22-26, 1931 ; Majumdar, 3, pl. XXI. 11, 14, 1931 ; Mackay, 10, pl. XXII. 5, 1936.*
9. *Marshall, 20, pl. XLIV. a, 1928 ; Mackay, 2, pl. XCVII. 12-14, 1931 ; Majumdar, 2, pls. XXI. 7, 10, 12, XXII. 47, 51-53, XXVIII. 13, 1934.*

of bulls were very well known and well-regarded in this period is evident from their representation on contemporary seals also. It is further evident from the greater prevalence of the non-humped type that it is very probably more popular than the humped type.

The examples showing the crocodile have been found at Harappa only.[1] It is a much worn-out specimen and nothing can, therefore, be said regarding its details.

The specimens representing the dog have been found at Mohenjodaro[2] and Harappa.[3]

The examples showing the elephant have been found at Mohenjo-daro,[4] Chanhu-daro[5] and Harappa.[6] There is nothing artistic about these figurines.

The goat has been depicted in certain examples found at Jhukar[7], Mohenjo-daro[8] and Harappa.[9] The legs and probably the horns of the specimen found at Jhukar are broken. There are roundish objects round the neck but their significance is not understood.

---

1. *Vats, 4, p. 131, pl. XXVIII. d. 1, 1935 ; Ibid, 7, pl. LXXVIII. 22, 1940.*

2. *Marshall, 20, pl. XXXVI. b. 1928 ; Mackay, 2, pls. XCVI. 16, 18-20, XCVII. 20, 21, 1931 ; Ibid, 10, pl. XXII. 6, 1936 ; Ibid, 15, pls. LXXVII. 17, LXXVIII. 7, LXXIX, 4, 11, 12, 15, LXXX. 9, 1938.*

3. *Vats, 7, pl. LXXVIII. 49-57, 1940.*

4. *Mackay, 2, pl. XCVI. 10, 1931 ; Ibid, 15, pl. LXXIX. 13-14, 1938.*

5. *Ibid, 8, pp. 860-63, 1936.*

6. *Vats, 7, pl. LXXVIII. 80-82, 1940.*

7. *Majumdar, 2, pl. XXVIII. 12, 1931 ; Ibid, 3, pl. XXI. 13, 1934.*

8. *Mackay, 15, pl. LXXX. 7, 1938,*

9. *Vats, 7, pl. LXXVIII. 40, 1940.*

The terracotta representation of the horse has been found at Mohenjo-daro[1] and Harappa.[2] Regarding the presence of a long tail of one specimen found at Mohenjo-daro Mackay has rightly observed that "the modeller entirely forgot that horses do not possess long tails.[3] There is nothing artistic about these specimens.

It can not be definitely stated whether the terracotta representation of the horse has been found in any of the sites mentioned above ; but in this connection we should consider the terracotta representation of an animal which has been found at Mohenjo-daro.[4] Regarding this unique specimen Mackay has observed, "A terracotta model of an animal strongly resembles a horse. What is left of the tail suggests an Arab breed. Unfortunately, the ears are missing, but they were clearly small in size."[5] If anybody studies this specimen carefully, he will be impressed by the fact that this animal represents horse. Regarding the presence of the terracotta representation of horse Mackay has very aptly remarked," Bones of the horse have already been found in the higher levels of Mohenjo-daro, and as this animal has also been identified in the script on the very early tablets of Jemdet Naszr in Mesopotimia, evidence of its existence at Mohenjo-daro need not unduly surprise us."[6]

The terracotta-representation of the lion has been found at Harappa.[7] It is "a double-headed terracotta bust of a lion."[8] According to Sahni this specimen "must have been mounted on a cone of the same material (as shown in the photograph) and presented as an offering at a temple."[9] These two lions which have the open mouth, the protruding tongue and the

---

1. *Mackay, 2, p. 351, pl. XCVI. 9, 1931 ; Ibid, 15, pl. LXXIX. 9, 10, 1938.*

2. *Vats, 7, pl. LXXIX. 46, 1940.*

3. *Mackay, 2, p. 351, 1931.*

4. *Ibid, 5, p. 74, pl. XXVIII. C. 1933.*

5. *Ibid, 5, p. 74, 1933.*

6. *Ibid, 5, p. 74, 1933 ; Das Gupta, 9, 1938.*

7. *Sahni, 5, p. 76, pl. XXVII. f, 1927.*

8. *Ibid, 5, p. 76, 1927.*

9. *Ibid, 5, pp. 76-77, 1927.*

naturalistically treated mane may be considered as a good specimen of artistic effort in clay.

There is the terracotta representation of an animal[1] whose identification can not be definitely settled. Regarding this specimen Mackay has observed that it is "an animal with a long bushy tail, which may be either a squirrel or a mongoose.[2] If anybody studies this carefully, he will justify the remark of Mackay.

Among all animals the monkey is most artistically modelled and the terracotta representation of the monkey has been found at Mohenjo-daro,[3] Chanhu-daro[4] and Harappa.[5] These specimens let us know that they were modelled in two different ways, the main point of difference being the treatment of the skin. In the first type we find some specimens whose skin is indicated by the incised lines;[6] while in the second type we find some specimens whose skin is treated in a naturalistic manner.[7] There is one representation of monkey modelled according to the latter method.[8] It is such an excellent specimen that it may be considered as one of the master-pieces of plastic effort in terracotta of which any nation of ancient times would have been proud. It depicts a monkey in a half-sitting posture with its two hands touching the ankles and having a vacant look in the face. It also breathes a spirit of fine sense of art-technique and imaginative power.

The terracotta representation of the ox has been found at Chanhu-daro.[9] There is nothing particularly mentionable about these specimens.

---

1. *Mackay, 2, p. 351, pl. XCVI. 8, 1931.*

2. *Ibid, 2, p. 351, 1931.*

3. *Ibid, 2, pl. XCVI. 11, 13, 1931; Ibid, 15, pls. LXXI. 27, LXXVIII. 3, 8, 9, LXXX. 1, 2, LXXXI. 18, 19, 1938.*

4. *Majumdar, 3, pl. XXI. 3, 1934.*

5. *Vats, 5, pl. XXIX. C. 3, 1936; Ibid, 7, pl. LXXVIII, 35, 36, 1940.*

6. *Mackay, 2, pl. XCVI. 11, 1931; Vats, 5, pl. XXIX. C. 3, 1936.*

7. *Mackay, 2, pl. XCVI. 13, 1931; Majumdar, 3, pl. XXI 3, 1934.*

8. *Mackay, 2, pl. XCVI. 13, 1931.*

9. *Ibid, 7, p. 88, fig. 11, 1936.*

The terracotta representation of the panther has been found at Mohenjo-daro.[1] Regarding one of these two specimens Mackay has observed that it is "a panther-like animal"[2] and regarding the other specimen he has remarked that it is "a similar pottery mask."[3] It is not understood why Mackay calls the first specimen as "panther-like" because there is every indication to take this specimen as representing panther. It is interesting to note that these two specimens represent mask.

The specimens showing the pig have been found at Mohenjo-daro,[4] Jhukar[5] and Harappa[6]. From the stylistic point of view these specimens are of two varieties, viz., (a) in which the wrinkle of the skin is indicated by the incised lines[7] and (b) in which the wrinkle of the skin is not shown.[8]

The terracotta representation of the ram has been found at Nal,[9] Mohenjo-daro,[10] Chanhu-daro[11] and Harappa.[12] Let us see what has been said regarding the stylistic characteristic of these specimens. Regarding the Nal specimen Hargreaves has not said anything. Regarding some of the Mohenjo-daro specimens Mackay has made some remarks. If we consider these specimens from the stylistic stand-point, then they naturally

---

1. *Mackay, 2, p. 350, pl. XCVI. 5, 6, 1931.*
2. *Ibid, 2, p. 350, 1931.*
3. *Ibid, 2, p. 350, 1931.*
4. *Ibid, 2, p. 352, pl. XCVI. 21, 22, 1931.*
5. *Majumdar, 2, p. 79. pl. XXVIII. 6, 1931.*
6. *Vats, 7, pl. LXXVIII. 37, 38, 1940.*
7. *Mackay, 2, pl. XCVI. 22, 1931.*
8. *Majumder, 2, p. 79, pl. XXVIII. 6, 1931. Nothing can be said regarding this point so far as the specimen-illustrated in Mackay, 2, p. 352, pl. XCVI. 21, 1931, is concerned because it represents only the head of a pig.*
9. *Hargreaves, 3, p. 33, pl. XXI. 9, 1929.*
10. *Mackay, 2, pls. XCVI. 24, XCVII. 7, 1931; Ibid, 10, pl. XXII, 4, 1936, · Ibid, 15, pl. LXXX. 8, 12 , 1938.*
11. *Ibid, 8, pp. 860, 862-63, fig. 9, 1936.*
12. *Vats, 7, pl. LXXVIII. 41, 1940.*

fall into three types, viz., (a) in which the wrinkle of the skin is not indicated by any incised lines,[1] (b) in which the wrinkle of the skin is indicated by the incised hole-like things,[2] and (c) in which the wrinkle of the skin is indicated by the incised small parabolic lines.[3]

The specimens showing the rhinoceros has been found at Mohenjo-daro,[4] Chanhu-daro[5] and Harappa.[6] It is represented as one horned animal. Though all these specimens are rough work, yet they give us some idea about the artistic impulse of that age. The extremely realistic way in which the horns are modelled should be noted. Besides this fact the hide is also sometimes realistically treated and the wrinkling of the skin is indicated by perforation.

The terracotta representation of the sheep has been found at Mohenjo-daro.[7] It represents the head of a sheep. It is an excellent work of art. The general modelling is striking and the elongated nature of the horns is very realistically worked out.

The sow has also been depicted in one example found at Mohenjo-daro.[8] There is nothing artistic about this specimen.

Besides the terracotta representation of the above-mentioned animals there has been found the representation of some animals at Jhukar,[9] Mohenjo-daro[10] and Harappa.[11] which can not be properly identified.

---

1. *Hargreaves, 3, p. 33, pl. XXI. 9, 1929; Mackay, 2, pl. XCVI. 24, 1931.*
2. *Ibid, 2, pl. XCVII. 7, 1931.*
3. *Ibid, 10, pp. 60-61, pl. XXII. 4, 1936.*
4. *Ibid, 2, pl. XCVII. 8-11, 1931; Ibid, 15, pls. LXXVII. 22, LXXIX. 2, 3, 1938.*
5. *Ibid, 8, pp. 860, 862-63, fig. 19, 1936.*
6. *Vats, 7, pl. LXXVIII. 75-79, 1940.*
7. *Mackay, 2, pl. XCVII. 4, 193I.*
8. *Ibid, 2, pl. XCVII. 15, 1931.*
9. *Majumdar, 3, pl. XXI. 9, 1934.*
10. *Marshall, 29, fig. 1, 1929; Mackay, 8, pp. 860, 862-63, fig.8, 1936; Ibid, 15, pls. LXXIV. 7, LXXVIII. 12, 1938.*
11. *Vats, 7, pl. LXXVIII. 39, 1940.*

Besides the representation of the above-mentioned animals there has been found the representation of the conventional animal. The representation of the unicorn which is known as a fabulous and legendary animal as usually having the body of a horse with a single horn projecting from its forehead has been found at Mohenjo-daro[1] and Chanhu-daro.[2] Regarding the Mohenjo-daro specimen Mackay has observed that "there are traces of two horns on the top of the head, but in other respects it represents the unicorn-like animal on the seals."[3] The present author has carefully studied the illustration of this specimen and believes that this specimen had originally one horn, whose upper portion is now broken, for the following reasons. First, the horn which projects from the middle of the forehead has the distinct indication of the supposed breakage but the comparatively small horn-like thing has no such indication. Secondly, if this small horn-like thing might be considered as the horn, then the two horns would have been placed on the right and the left sides of the forehead for the sake of anatomical symmetry. It is not possible to know from this illustration whether a similar horn-like small thing is on the right side of the forehead of this specimen; but such presence is very possible. However the present author can not indicate the significance of this small horn-like thing. Regarding the Chanhu-daro specimen Majumdar has remarked that it represents the unicorn and the presence of the horn projecting from the forehead definitely shows that this view is correct.[4]

The animal-figurines of the second group, viz., these found at Zayak, Shahi Tump, Balor, Zik, Kulli, Spet-damb and Mazena-damb. The specimens representing the bull have been found

---

1. *Mackay, 2, p. 352, pl. XCVI. 23 , 1931.*

2. *Majumdar, 3, p. 41, pl. XXI. 4, 1934.*

3. *Mackay, 2, p. 352, 1931.*

4. *It is interesting to note that the terracotta representation of the unicorn is not found in the succeeding ages in India. This view is also valid so far as the sculptural representation in other materials is concerned. There is only one solitary exception, found at Sari-Dheri in North Western Frontier Province by Gordon, which has been ascribed to a later age and identified as either horse or unicorn (Gordon, 1, pl. XIII, 1932).*

at Shahi Tump,[1] Zik,[2] Kulli[3], and Mazena-damb.[4] Regarding the Shahi Tumb specimens Stein has observed, "Injured as most of them are, they yet often show in naturalistic skill in rendering typical features of the Indian "Brahmani" bull with its big curving hump and the ample develop hanging from below the neck."[5] Regarding the Zik specimen he has not remarked anything; but from a perusal of the illustration it is understood that this specimen is also humped. So far as the Kulli specimens are concerned, he has remarked about only specimen. He has observed that there have been found "fragments of humped bulls, plain or painted, of which Kul. 14 (Pl. XXII) is a specimen"[6] But from a close perusal of the illustration of other specimens it may be concluded that all these specimens are humped. Regarding the Mazena-damb specimen he has not made any remark, but from a close perusal of the illustration of this specimen it may be concluded that this specimen is non-humped.

The cow has been depicted in a solitary example found at Shahi Tump.[7] Regarding this specimen Stein has observed, "By the side of so many bulls it is of interest to note that only a single figurine of a cow, ii. 13, was found".[8] It is interesting to note that the representation of the cow is very rarely found in ancient India because the cow is not an object of veneration in the same sense in which the bull as the mythological *Vāhana* of Śiva is the object of veneration. Therefore it is natural to conclude that the representation of the cow should be considered as an example of secular art.

One specimen representing the horse has been dug out at Zayak.[9] Regarding this specimen Stein has observed," Of

---

1. *Stein, 2, p. 92, pl. XIV. Sh. T. ii. 10, Sh. T. ii. 14, Sh. T. ii. 15, Sh. T. ii. 16, Sh. T. ii. 17, Sh. ii. 11, Sh. T. ii. 19, 1931.*

2. *Ibid, 2, p. 112, pl. XXI. Zik. 11, 1931.*

3. *Ibid, 2, p. 120, pls. XXII. Kul. 14, XXIII. Kul. V. i. 1, Kul. V. ii. 2, Kul. I. ix. 9, Kul. V. iii. 4, 1931.*

4. *Ibid, 2, p. 149, pl. XXVII. Maz. 2, 1931.*

5. *Ibid, 2, p. 92, 1931.*

6. *Ibid, 2, p. 120, 1931*

7. *Ibid, 2, p. 92, pl. XIV. Sh. T. ii. 13, 1931.*

8. *Ibid, 2, p. 92, 1931.*

9. *Ibid, 2, p, 34, pl. I.Z. W. 5, 1931.*

two fragments of coarsely made terracotta figurines Z.W. 5 (Pl. I) seems to represent the head of a horse."[1] This specimen is much worn out and also mutilated. Only the head and the neck of this specimen remain. However from a close perusal of the illustration of this specimen it seems that the opinion of Stein regarding its identification is correct.

Some specimens representing the ram have been found at Balor[2] and Spet-damb.[3] Regarding the Balor specimen Stein has observed, "One, Bal. 4 (Pl. XX), apparently belonging to a lid, shows on either side of its top what may be taken for a ram's head with eyes and mouth marked by small holes."[4] Regarding the Spet-damb specimen he has observed, "Spet. J. 11, probably from a lid, shows a double ram's head and has its exact counterpart in Bal. 4 (Pl. XX) from the Balor site".[5] If we consider these two specimens from the stylistic stand-point, then they naturally belong to the same type.

Besides the above-mentioned animal-figurines there are found some terracotta animal figurines at Shahi Tump[6] and Spet-damb[7] which can not be properly identified. Regarding one of these two Shahi-Tump animal figurines Stein has observed that it is "a very primitive representation of a non-descript animal, ii. 12."[8] Regarding the other Shahi Tump animal figirune it seems that Stein has not made any remark; but it is such a mutilated specimen that it can not be properly identified. Regarding the Spet-damb animal figurine Stein has observed that "Spet. J. 10 represents an animal difficult to determine."[9]

---

1. *Stein, 2, p. 34, 1931.*

2. *Ibid, 2, p. 110, pl. XX. Bal. 4, 1931.*

3. *Ibid, 2, pl. XXVI. Spet. J. 11, 1931.*

4. *Ibid. 2, p. 110, 1931.*

5. *Ibid, 2, p. 135, 1931.*

6. *Ibid, 2, pl. XIV. Sh. T. ii, 18, Sh. T. ii, 12, 1931.*

7. *Ibid, 2, p. 135, pl. XXVI. Sept. J. 10, 1931.*

8. *Ibid, 2, p. 92, 1931.*

9. *Ibid, 2, p. 135, 1931.*

From a close perusal of the illustration of this specimen it seems that Stein is probably right in arriving at such a conclusion.[1]

The animal figurines of the third group have been found at Periano-ghundai, Mughal-ghundai, Sur-jangal, Sra-Kala, and Chicha-dherai mound. The specimens representing the bull have been found at Chichadherai,[2] Periano-ghundai,[3] Moghul-ghundai,[4] Sur-jangal[5] and Sra-kala.[6] Let us see whether these represent the humped bull or the non-humped bull. There are some specimens which are of an extremely mutilated nature and from which, therefore, nothing can be concluded regarding this point.[7] Besides these specimens there is another specimen which represents only a horn and from which, therefore, no conclusion can be drawn regarding this point.[8] The remaining specimens represent only the humped bull.

The terracotta representation of the horse has been found at Periano-ghundai.[9] Stein has observed that it represents the horse.[10] The back portion, the legs of this specimen are lost for good; yet there is sufficient indication to show that it represents the horse.

The specimens representing the monkey have been found at Periano-ghundai.[11] Though Stein has identified it as repre-

1. *But it seems that this specimen might be identified as representing a dog.*
2. *Stein, i, p. 10, pl. II, Ch. D. 1, 1929.*
3. *Ibid, 1, p. 37, pls. VII. P.S.W.C. 6, VIII. P. C. 1, 1929.*
4. *Ibid, 1, p. 45, pl. X.M.M.E. 57-59, 1929.*
5. *Ibid, 1, p. 75, pls. XVI. S.J. ii. 80, XXI.S.J. 69, 1929.*
6. *Ibid, 1, p. 83, pl. XXI.S.K. 7, 1929.*
7. *Ibid, 1, pls. X.M.M.E. 57-58, XXI.S.J. 69, 1929.*
8. *Ibid, 1, pl. XVI.S.J. ii. 80, 1929.*
9. *Ibid, 1, p. 38, pl. VII. P. W. 6, 1929.*
10. *Ibid, 1, p. 38, 1929.*
11. *Ibid, 1, p. 38, pl. VII. P. W. 7, 1929.*

senting the monkey, yet he is not very sure regarding this identification.[1] This specimen is not mutilated but much worn out. Therefore it is not possible to identify it definitely.

It has already been stated above that the lower animal figurines may be divided into two divisions, viz., (a) animals and (b) birds. We have already discussed the various representation of animals found at these sites and belonging to this age. It is now relevant to discuss the representation of the birds found at these sites. The figurines of the birds belonging to this age have been found at Mohenjo-daro, Chanhu-daro, Jhukar, Nokjo Shahdinzai and Aba-khel. It has been shown beforehand that on the stylistic consideration the terracotta representation of the human being and animals may be divided into three distinct groups; but on account of the paucity of the number of the published bird-figurines and also on account of the much worn-out condition of many of these figurines it is not possible to come to any such conclusion. However as it has been done in the case of the human as well as animal figurines, the bird-figurines will also be divided into three groups, viz., (a) those found at Mohenjo-daro, Chanhu-daro and Jhukar, (b) those found at the mound of Nokjo Shahdinzai and (c) those found at the Aba-khel mound.

The first group of the figurines of the bird which have been found at Mohenjo-daro, Chanhu-daro and Jhukar may first be dealt.

The cock has been depicted in a few examples found at Mohenjo-daro[2] and Harappa.[3]

The terracotta representation of the cock has been found at Mohenjo-daro.[4] One of these specimens is represented as standing with the wings outstretched in a fan-like manner. The eye-balls are separately made and then stuck within the sockets which are also made separately; the legs are represented jointly and form a round plate-shape in the end. Most probably

---

1. *Stein, 1, p. 38, 1929.*

2. *Gadd and Smith, pp. 614. 16, fig. 11. 1924; Mackay, 15, pl. LXXVII. 7, 1938.*

3. *Vats, 7, pl. LXXVIII, 12, 1940.*

4. *Mackay, 2, pl. XCVI. 1, 1931; Ibid, 15, pls. LXXI. 28, LXXIV. 4, LXXVII. 3, 5, 11, 12, LXXX. 15, 18, 23, 25, 27, 1938.*

this shape was intentionally made as, being a piece of toy, it should be placed in a balancing way on the ground. Moreover Mackay observes that the "base is slightly hollowed beneath"[1] This statement gives corroborative evidence to the above-mentioned suggestion.

The hen has been represented in a few examples found at Mohenjo-daro[2], Chanhu-daro[3] and Harappa.[4] Regarding the identification of the Mohenjo-daro specimen Mackay observes, "This figure has a dog's head and the tail of a bird and wears a collar"[5]; but after a careful consideration of this bird from the adjoining plate we may probably conclude that it is the terra-cotta representation of a hen. There is no doubt that it is very summarily treated, but the pointed and curvy nature of the tail, the semi-circular treatment of the lower part of the body and the pointed mouth do not possibly leave us in doubt regarding its identification as a hen. It puts on a collar whose significance is very difficult to be estimated. It might be possible that in this period hens were fastened to something by strings which were bound to the collar or that this collar might have an altogether different significance. The legs are jointly modelled as in the case of the dove but whereas we find one round thing on which the legs of the dove remains, here we do not find anything of that nature.

The representation of the parrot has been found at Mohenjo-daro.[6] The front body only remains but we can have an idea of this bird from that portion which still remains. The extremely natural modelling of this bird is worthnoting.

The peacock is shown in a few examples found at Mohenjo-daro[7] and Harappa.[8] Like the hen it is also summarily treated; but the long tail and the long neck indicate that it is the

---

1. *Mackay, 2, p. 350, 1931.*
2. *Ibid, 2, pl. XCVI. 3, 1931.*
3. *Ibid, 8, pl. XCVI. 3, 1931.*
4. *Vats, 7, pl. LXXVIII. 13, 1940.*
5. *Mackay, 2, p. 350, 1931.*
6. *Ibid, 2, pl. XCVI. 2, 1931.*
7. *Ibid, 2, pl. XCVI. 4, 1931.*
8. *Vats, 7, pl. LXXVIII. 14, 15, 1940.*

representation of a peacock. The eye-balls, as in the case of the birds mentioned, are separately modelled and then stuck within the sockets. But, unlike the specimens representing the dove and the hen, the legs are separately modelled though the toes are not differentiated.

Besides these above-mentioned specimens there has been found some terracotta representation of the birds at Jhukar[1], Chanhu-daro,[2] Mohenjo-daro[3] and Harappa.[4] Majumdar describes the Jhukar specimen in the following manner, "Painted toy bird with horns of a ram, side pierced with a hole for fixing it on to a pair of wheels of a toy-chariot; another hole below neck for the propelling string; irregular lines in black on red wash."[5] He has described the Chanhu-daro specimen in the following manner—"Terracotta bird; body painted with cross-lines."[6]

The second group of the terracotta-representation of the bird which has been found at Nokjo Shahdinai is represented by one specimen.[7] This example is unidentifiable. It is an extremely mutilated specimen and nothing can be said regarding its identification.

The terracotta figurines representing the third group have been found at Aba-khel. This is only one specimen and represents the parrot.[8] It is a mutilated specimen and only the neck portion with the mouth remains. From this portion we may conclude that it represents the parrot.

It is now relevant to discuss the sculptual nature of these terracotta figurines, viz., whether these figurines are in the round

---

1. *Majumdar, 3, p. 14, pl. XVI. 14, 1934.*
2. *Ibid, 3, p. 41, pl. XXI. 2, 1934.*
3. *Mackay, 15, pl. LXXVIII. 7, 1940.*
4. *Vats, 7, pl. LXXVIII. 7, 1940.*
5. *Majumdar, 3, p. 14, 1934.*
6. *Ibid, 3, p. 41, 1934.*
7. *Stein, 2, pl. VI. N. K. 4. a, 1931.*
8. *Ibid, 1, pl. III. A. Kh. 4, 1929.*

or in relief. If we study the terracotta figurines discovered at Mohenjo-daro, Jhukar, Amri, Chanhu-daro, Lohumjo-daro, Lakhiyo, Mashak, Lohri, Ghazi Shah, Ali Murad in Sind, Harappa in the Punjab, Zayak, Kalatuk damb, Chiri-damb, Shahi-Tump, Balor, Zik, Kulli, Spet-damb, Men-damb, Nokjo-Shahdinzai, Mazena-damb, Mehi, Periano-ghundai, Moghul-ghundai, Kaudani, Dabor-Kot, Sur-jangal, Sra-Kala and Nal in Baluchistan, Chicha-dherai mound and Aba-khel mound in Waziristan from this stand-point, we find that all the specimens are made in the round.

We have discussed these terracotta figurines from various points of view. First, we have shown the actual place in which the terracotta figurines belonging to this age have been found. Secondly, we have shown that according to the stylistic consideration the human terracotta figurines may be divided into three groups. Then we have discussed the modelling, linear composition, dress and ornaments of the figurines of each group individually. Thirdly, we have shown that according to the stylistic consideration the terracotta figurines of animals, like the terracotta figurines of human beings, may be divided into three groups. Then we have discussed the various types of animals belonging to each group individually. Fourthly, we have shown that the terracotta figurines of birds should be divided into three groups. Then we have discussed the various types of birds belonging to each group individually. Fifthly, we have shown that all these figurines are the sculptures in the round.

It is now desirable to tackle the question whether these figurines may be divided as religious and secular. If we consider them by the standard of the sculptures of the succeeding ages in India, it must be opined that the religious figurines might be either human or animal or bird.[1] But whereas in the Śuṅga and succeeding ages we have the literary evidences to identify the discovered images of gods and goddesses, we have no such literary evidence in the case of these terracotta figurines. It has not yet been proved that any literary evidence should be considered as contemporaneous with these terracotta figurines and the inscriptions on a number of seals belonging to this age have not yet been deciphered. As long as we do not find any contemporaneous literary evidence and as long as the inscriptions on the contemporary seals are undeciphered, we should find out the religious as well as secular significance of these figurines from the characteristic pose of the figurines themselves.

---

1. *In this connection reference may be made to Śiva,* **Vrisha,** *the vāhana of Śiva and* **Pechaha,** *the vāhana of Lakshmī.*

Let us deal with the human figurines first of all. In various parts of the ancient world is found the representation of a female figurine which has been taken as representing the mother goddess. In a very interesting communication Murray has shown that on the consideration of the pose of the female figurines they may be divided into three groups, viz., the Divine Woman or Ishtar type, the Divine Mother or Isis type, the Personified Yoni or Baubo type.[1] It is logical to conclude that the pose of each individual female figurine should be considered as the criterion for determining whether it is secular or religious. Let us take two examples to illustrate this point. First, there has been found at Harappa a terracotta female figurine.[2] Here we find the representation of a female figure in a seated posture whose upper body is absolutely bare and who is kneading bread. Secondly, there has been found at Harappa another terracotta female figurine.[3] Its lower body from a little above the knee is lost for ever. It is a standing figure. Its upper body is absolutely bare and hands clasp the wrist. Though the upper body of both these figurines is nude, yet there is one interesting characteristic for which one figurine is to be considered as secular and the other as religious. The first figurine is shown as kneeding bread. This characteristic definitely leads us to conclude that this female figurine, inspite of its nude and developed breasts, is to be considered as secular. But, on the other hand, the second female figurine who has the nude and developed breasts and who has no definitely secular characteristic may be considered as religious. Therefore we understand that great care must be bestowed on the study of the characteristics of these figurines in order to understand their secular and religious character. Secondly, as Murray has very aptly shown, all these female religious figurines can not be closed within one group but should be placed in different groups. Let us take two examples to illustrate this point. Firstly, at Harappa there has been found a terracotta figurine.[4] Its right arm and lower body from a little above the knee are broken. Its upper body is absolutely nude and it holds a child against the left breast which it suckles. If anybody compares this female figurine with the female figurine mentioned above,[5] then he will find some important points of difference between them. On one specimen there is the absence of any child-representation while in the

---

1. *Murray, 1934.*
2. *Vats, 1, p. 108, pl. XXIII, C, 1930.*
3. *Sahni, 4, pl. XXI.C-the extreme left figure, 1926.*
4. *Ibid, 5, pl. XXVII. b. 1927.*
5. *Ibid, 4, pl. XXI.C-the extreme left figure, 1926.*

other specimen there is the presence of the representation of a child. This shows that while one is the figure of a woman, the other is the figure of a mother. On these considerations we shall try to differentiate the secular and the religious female figurines and also classify the female religious figurines under different groups. They are the following :

(a) Divine Woman or Ishtar type—The terracotta—representation of these figurines have been found at Mohenjo-daro,[1] Chanhu-daro,[2] Lohumjo-daro,[3] Lakhiyo,[4] Harappa,[5] Chiridamb,[6] Kulli,[7] Mehi,[8] Periano-ghundai,[9] Dabor-kot[10] Moghul-ghundai,[11] and Kaudani mound.[12] The main characteristic of the figurines illustrating this type is that the upper body is absolutely nude, that the arms are kept in a dispassionate manner,

---

1 *Marshall, 20, pls. XXX.b-g, XLIII, b, 1928, 26, fig. 2, 1929; Mackay, 1, pl. XXV. 7. 1931; Ibid 2, pls. XCIV. 5, 9, 12, 14, XCV. 11, 13, 21, 26-27, 28, 30, 1931; Ibid, 4, fig. on. p. 218, 1934.*

2 *Majumdar, 3, pl. XXI. 1, 1934; Mackay, 9, fig. 37, 1936.*

3 *Ibid, 3, pl. XXII. 38, 1934.*

4 *Ibid, 3, pl. XXXIV. 6, 7, 1934.*

5 *Sahni, 4, pl. XXI. e, 1926; Ibid, 5, pl. XXVII. d. g, 1927; Vats, 2, pl. XXXV. d., the second and the third photographs from the left, 1931; Ibid, 5, pl. XXVII. C. 3, 1936.*

6 *Stein, 2, pl. VI. P. Ch. 3, 1931.*

7 *Ibid, 2, pl. XXII. Kul. V. 1. 4, a, Kul. V. vii. 3, Kul. V. 1, 2, 1931.*

8 *Ibid, 2, pls. XXXI. Mehi. III. ii. 4, Mehi. III 1. 7, Mehi. III. 11, Mehi I. 4. 5, Mehi. III. 5. 1, Mehi. III. 3. 3, 1931.*

9 *Ibid, 1, pl. IX. P. W. 9, P. 262, 1929.*

10 *Stein, 1, pl. XVI. D. N. d. 9, D. N. vi. 1, 1929.*

11 *Ibid, 1, pl. XII. M. M. E. 61, 1929.*

12 *Ibid, 1, pl. XII. K. 14, 1929.*

that the lower body is nude and that there is a loin-cloth round the waist.[1] (Figs. 12-17, 21, 22, 29, 32, 36, 40).

(b) Divine Mother or Isis type—The terracotta-representation of the female figurines of this type has been found at Mohenjo-daro[2] and Harappa.[3] It is interesting to note that the number of the discovered figurines of this type is comparatively few. The main characteristic of the fegurines illustrating this type is that a child suckles the nude breast of the female figurine. (Fig. 41).

Let us now deal with the male religious figurines. In the case of the female religious figurines it has been shown that the female fertility characteristics and the significant pose are the most important criterion for identifying many female religious figurines as religious. As in the case of the female figurines this view holds good in the case of the male figurines also.[4] There have been found some terracotta male figurines at

---

1 *A very interesting example which does not fulfill these characteristics has been found at Dabor-kot (Fig. 39) and has been illustrated in Stein, 1, pl. XVI. D. N. vi. 1, 1929. Regarding this specimen Stein has observed, "The one, D. N. vi. 1 (Pl. XVI), 5½" high in its broken condition, apparently upto the breasts, represents a female with narrow waist and with the right proper arm raised. The figure is nude, except for two bangles just above the feet which may be meant for rings or possibly as on Indian sculptures for a conventional indication of drapery." (Stein, 1, pp. 62—63, 1929). But, contrary to the opinion of Stein, it may be held that the drapery end in early Indian sculpture is not indicated by the straight horizontal lines, as in this case, but by the parabolic curves. Therefore it is better to take these two banlges as meant for anklets as also suggested by Stein. Therefore this whole figure is absolutely nude. This is probably the precursor of the female figure which we find so commonly from the Śuñga age downwards.*

2 *Mackay, 2, pl. XCV. 20, 1931.*

3 *Sahni, 5, pl. XXVII, b, 1927.*

4 *In this connection reference should be made to Das Gupta, 2, pp. 183-84, figs. 1, 2, 1936. There can not be any possible doubt that the male figurine illustrated in this note is religious in the sense in which the female figurine illustrated in this note is religious. The fertility characteristic so pronouncedly and determinately indicated in the case of the male and the female figurines is the main criterion for coming to such a conclusion.*

Mohenjo-daro[1] which should be considered as religious. These figurines may be divided into two types, viz, (a) in which the fertility characteristic is most prominent and (b) which has one peculiar characteristic of the later religious male figurines. Let us deal with these two types one by one.

(a) The published terracotta male figurines belonging to the first type are only two in number.[2] Regarding one of these figurines Mackay has observed, "The fine clay figure (DK.3509) shown in Plate XXV, No. 6, comes from this open space (30) to the north west of house I. It is 5.8 ins. high and represents a bearded man with long hair coiled up at the back. It can safely be dated to the late period."[3] But from a close perusal of the published photograph of this specimen it seems that Mackay has failed to note a very important characteristic of this specimen. That important characteristic is the nude sex-organ. This figurine is completely nude and the bare penis with the testicles is most clearly shown. It is also important to note that the outward skin of the penis is, to some extent, drawn backward to make the mouth of the penis open and visible.[4] (Fig. 42) Regarding the other specimen Mackay has observed, "It represents a male figure entirely nude but for an extraordinarily conical cap whose tip is brought down in front under a rolled band around the forehead, which may be the bottom of the cap itself."[5] Mackay is extremely correct in making the above-mentioned statement but he should have given particular stress on one important characteristic of this figurine. That important characteristic is that the bare penis with the testicles is most clearly shown. This important characteristic of both these figurines which are fecundity in character naturally leads us to conclude that these two male figurines are religious.[6]

---

1 *Mackay, 1, pl. XXV. b, 1931; Ibid, 2, pls. XCIV. 11, XCV. 17, 1931.*

2 *Ibid, 1, pl. XXV. 6, 1931; Ibid, 2, pl. XCIV. 11, 1931.*

3 *Ibid, 2, p. 76, 1931.*

4 *The great similarity between this specimen and that illustrated in Das Gupta, 2, fig. 2, 1936 regarding this point should be noted.*

5 *Mackay, 2, p. 346, 1931.*

6 *For an elucidation of this point we should make a comparison between these two figurines and the terracotta male figurine illustrated in Vats, 5, pl. XXVII.C. 5, 1936. All these figurines are nude; but whereas the former two figurines have the nude sex-organ most clearly indicated, the latter figurine, though absolutely nude, has no indication of the sex-organ. This shows that the former two figurines are religious and that the latter figurine is secular in character.*

(b) The published terracotta figurine belonging to this type is only one in number.[1] Regarding this specimen Mackay has observed, "No. 17...is a broken pottery plaque, 3.3 inches in length, upon which a male figure is roughly modelled. The arms are handless, but an object resembling a very broad hand lies besides the ankles, and it is possible that a similar object has been broken off from the other side. The head, unfortunately, is missing."[2] But Mackay has missed to describe a very important characteristic of this figurine, viz, the elongation of the arms upto the knees. This characteristic at once reminds us of ājānu-lambita vāhu (i.e. the arms stretched upto the knees), one of the thirty-two mahā-purusha-lakshmaṇas mentioned in later Indian literature. This characteristic naturally gives a religous character to this specimen. Besides this the very broad hand which lies besides the left ankle has probably some religious significance. On the consideration of these two important characteristic it is logical to consider this specimen as religious (Fig. 20).

Let us now discuss the animal figurines which should be considered as having religious significance. At the outset it should be opined that unless the inscriptions on the contemporary seals are deciphered, no definite conclusion can be drawn regarding this point because many animal figurines which might have the religious significance in this age have lost their significance in the later age. But here we shall have no other recourse than to take those animal figurines which are known to have religious significance from the evidence supplied by contemporaneous extra-Indian archaeological evidence as well as from the evidence supplied by later Indian archaeological and literary evidences. These animal figurines having religious significance are natural as well as conventional. Let us deal with them one by one.

(a) Natural—It is extremely difficult to point out the animals which were objects of worship in this age. If we take into consideration the animals which are the vāhanas (carriers) of different gods and goddesses prevalent in the later ages of India and which are, therefore, objects of worship because of their conjunction with the worshipped deities, then many terracotta animal figurines become religious in character. But in this connection we must note the most important point, i.e., the association of these animals with the worshipped deities. Therefore the point of "association" is the only criterion for considering some animals as having religious significance. From this argument it naturally follows that the animal which

---

1 *Mackay, 2, pl. XCV. 17, 1931.*

2 *Ibid, 2, p. 343, 1931.*

is considered as having religious significance on account of its association with the worshipped deities will lose its religious character when it is not associated in such a manner. We should take two examples to illustrate this point of argument. For example, we find the four lions on the famous Sarnath lion-capital of the Maurya age[1] and also the lion (siṁha) as the *vāhana* (carrier) of Durgā in the famous Mamallapuram bas-relief of the seventh century A. D.[2]; but it is apparent that there is a great difference in significance so far as the lion on these two specimens is concerned. While the religious character of the lion as the *vāhana* of Durgā on the Mamallapuram bas-relief is unquestionable, no such religious significance might be attached to the lions on the Sarnath lion-capital. This point is further important because with the help of this point we may be able to point out the same animal in two different representations in the same age as religious as well as secular. In this connection we wish to criticise one statement of Marshall who has made a fallacy by overlooking this point. He has observed, "The third class of seal animals comprises the water buffalo... the gaur or Indian bison... the Indian humped bull or Zebu... the Indian rhinoceros...a short-horned humpless bull, the tiger..., and the Indian elephant... Of the seven animals in question three are invariably shown on the seals feeding from what appear to be food trough, viz., the Indian bison (Seals. 310-26), the rhinoceros (Seals 341-7), and the tiger (Seals 350-1); two, the elephant (Seal 369) and the buffalo (Seals 304-6), are sometimes feeding from these troughs, sometimes not; while the zebra (Seals 328-40) and the short-horned humpless bull (Seals 487 and 542) appear without them, though in the case of the latter there is a small object on the ground beneath its head, which is not clear enough to be distinguished. Is any significance to be attached to the presence of these troughs, or are they merely fortuitous ? Clearly they bear no relation to domestication; for the two animals which alone we may safely assume to have been domesticated, namely the humped and short-horned humpless oxen are without them; and, on the other hand, the tiger, rhinoceros and bison, which have never been domesticated but might have been kept in captivity, are provided with them, while the buffalo and elephant, which might be either tame or wild, are sometimes provided with them, sometimes not. My own surmise is that the troughs were meant to symbolise food offerings, and that their presence implies that the animals to which these offerings were made, whether in captivity or in the wild, were objects of worship".[3]

---

1 *Coomaraswamy, 3, pl. IV. 12, 1927.*

2 *Ibid, 3, pl. LXI, 208, 1927.*

3 *Marshall, 28, p. 70, 1931.*

Here Marshall tacitly implies that "the animals to which these offerings were made, whether in captivity or in the wild, were objects of worship"[1]; from this statement we are to consider that the terracotta-representation of the bison found at Mohenjo-daro,[2] the rhinoceros found at Mohenjo-daro[3] and Chanhu-daro,[4] the elephant found at Mohenjo-daro[5] and Chanhu-daro[6], the buffalo found at Chanhu-daro[7] and Lakhiyo[8] and the bull found at Nal,[9] Mohenjo-daro,[10] Jhukar,[11] Chanhu-daro[12] Lohumjo-daro,[13] Harappa,[14] Chichadherai,[15] Periano-ghundai,[16]

---

1 *Marshall, 28, p. 70, 1931.*

2 *Mackay, 2, pl. XCVII. 17, 1931.*

3 *Ibid, 2, pp. 353-54, pl. XCVII. 8-11, 1931.*

4 *Ibid, 8, pp. 860, 862-63, fig. 19, 1936.*

5 *Ibid, 2, p. 351, pl. XCVI. 10, 1931.*

6 *Ibid, 8, pp. 860,862-63, fig. 23, 1936.*

7 *Majumdar, 3, p. 42, pl. XXI. 5, 1934.*

8 *Ibid, 3, p. 77, pl. XXXIV. 10, 1934.*

9 *Hargreaves, 3, p. 33, pl. XXI. 10-12, 1929.*

10 *Marshall, 20, pls. XXXVIII, a, XLIV. a, 1928; Ibid, 24, fig. on p. 12, 1928; Ibid, 26, pl. II. C, 1929; Mackay, 2, pls. XCVI. 25, XCVII. 12-14, 16, 19, 22-26, 1931; Ibid, 10, pl. XXII. 5, 1936.*

11 *Majumdar, 2, p. 79, pl. XXVIII. 13, 1931; Ibid, 3, p. 12, pl. XXI. 10-12, 14, 1934.*

12 *Ibid, 3, pl. XXI. 7, 1934.*

13 *Ibid, 3, pl. XXII. 47, 51-53, 1934.*

14 *Vats, 4, pl. XXVIII. d. 2. 3, 1935.*

15 *Stein, 1, pl. II. Ch. D. 1, 1929.*

16 *Ibid, 1, p. 37, pls. VII. P.S.W.C. 6, VIII. P. C. 1, 1929.*

Moghul-ghundai,[1] Sur-jangal,[2] Sra-kala,[3] Shahi-Tump,[4] Zik[5], Kulli,[6] Men-damb[7], Mazena-damb,[8] and Mehi[9] are to be taken as the objects of worship. But such is not the case; it should be remembered that the same animal might have religious as well as secular significance. For example, the bull which is an object of veneration is also used for secular purposes. Therefore it must be borne in mind that the association as well as the pose of each animal in representation are the most important criteria for considering its significance, whether religious or secular. Secondly, we should take those animals as having religious significance which are still known as objects of worship. Working on these two hypothesis we shall find out the animal figurines which might be considered as having religious significance.

(1) Bull—Regarding its religious character Marshall has rightly observed, "The bull, both humped and humpless, is closely associated with Śiva, and daily worshipped by his followers, and once a year on the occasion of its own festival—by Hindus of all sects. The liberation of a bull (*vṛishotsarga*) dedicated to Śiva and stamped with his trident, is an act of the highest merit, believed to provide a deceased person with a vehicle to the next world...That this cult was very prevalent in chalcolithic times throughout Sind, the Punjab, and Baluchistan, is proved by the large number of terracotta bulls found at Mohenjo-daro and Harappa and on contemporary sites in Northern and Southern Baluchistan, as well as by the frequent delineation of the bull on pottery. Whether at this time the bull was specially associated with the three faced God, whom I identify as the prototype of Śiva, there is at present no evidence to show,

---

1 *Stein, 1, p. 45, pl. X.M.M.E. 57-59, 1929.*

2 *Ibid, 1, pls. XVI. S.J. ii. 80, XXI. S.J. 69, 1929.*

3 *Ibid, 1, pl. XXI. S. K. 7, 1929.*

4 *Ibid, 2, pl. XIV. Sh. T. ii. 10 , Sh. T. ii. 14. Sh.T. ii. 14, Sh.T. ii, 15, Sh. T. ii. 16, Sh. T. ii. 17, Sh. T. ii. 11, Sh. T. ii. 19, 1931.*

5 *Ibid, 2, pl. XXI. Zik. 11, 1931.*

6 *Ibid, 2, pls. XXII. Kul. 15, Kul. 14, XXIII. Kul. V. 1.1, Kul. V. ii. 2, Kul. I. ix. 9, Kul. V. iii. 4, 1931.*

7 *Ibid, 2, pl. XXVII. Men. 3, Men. 2, 1931.*

8 *Ibid, 2, pl. XXVII Maz. 2, 1931.*

9 *Ibid, 2, pl. XXXI. Mehi. III. 7. 2, Mehi. III. 3. 1. a, Mehi. I. 1. 3. 4, Mehi. 4. 8. Mehi. I. 2. 16, 1931.*

but it is quite likely that its cult was then independent and only absorbed by Śaivism at some later period."[1] Regarding the prevalence of the worship of the bull he has also remarked, "In prehistoric times the worship of the bull...was widely disseminated throughout the Middle and Nearer East, where he appeared sometimes as a beneficient guardian of the homestead, sometimes as a malevolent storm demon." It is thus quite apparent that the bull was an object of worship in prehistoric times in Middle and Nearer East and in Middle East, i.e. India in historic times. Therefore inspite of any indication of the actual worship the terracotta figurines of the bull which have been found in such an abundance in Sind, Baluchistan and the Punjab should be considered as having religious significance. As has been indicated beforehand, the terracotta figurines of the bull have been found at Nal, Mohenjo-daro, Jhukar, Chanhu-daro, Lohumjo-daro, Harappa, Chicha-dherai, Periano-ghundai, Moghul-ghundai, Sur-jangal, Sra kala, Shahi Tump, Zik, Kulli, Men-damb, Mazena-damb, and Mehi. Therefore, on the consideration of the prevalence of the worship of the bull in India in prehistoric and historic times and also on account of its prevalence in so many sites in Sind, Baluchistan and the Punjab, it may be presumed that the bull was most probably an object of worship in this age.

(2) Cow—There are literary evidences to show that the cow was an object of veneration in the Vedic age in India. Regarding this point Marshall has observed, "By the Vedic Aryans the cow is prized above all other animals and regarded with special veneration. Among the Indus people the cow is of no particular account, its place with them being taken by the bull, the popularity of whose cult is affected by the numerous figurines and other representations of this animal."[2] Regarding this point Mackay has also observed, "In Mesopotamia the symbol of the Mother Goddess, the "fruitful one", the "Lady of the Gods", etc. was the cow. But, as far as we can tell, this particular animal was not regarded as sacred either at Harappa or Mohenjo-daro. Though it must be confessed that the sex of the many pottery figures of cattle is doubtful owing to their very rough workmanship, the better finished figure on the seals and copper tablets are definitely of the male sex; and this is also true of the other animals, the buffalo, the so-called unicorn, and the goat. The cow, even if it was regarded as sacred, was for some reason, at present unexplained, not represented in plastic form or carved in stone. From the set of their horns also most of the pottery figures of cattle appear to be bulls rather than cows. The sexual organs are only shown in the better

---

1 Marshall, 28, p. 72, 1931.

2 Ibid, 28 , p. III, 1931.

finished specimens and are invariably male."[1] But, as it has been shown that there are many sites besides Harappa and Mohenjo-daro which belong to this age, we should take into consideration the terracotta figurines of the cow found at Shahi-Tump.[2] Regarding this specimen Stein has observed, "By the side of so many bulls it is of interest to note that only a single figurine of a cow, ii. 13, was found."[3] There can not be any doubt regarding this identification as the sex of this animal is easily recognisable from its breasts. Therefore it is not correct to hold, as Mackay has done, that no terracotta representation of the cow has been found belonging to this age. But when only one terracotta representation of the cow has been found, it is very difficult to say whether this is religious or secular in character. However there is evidence to show that the cow was an object of worship not only in Mesopotamia but also in pre-historic and historic India. Therefore we might presume that this terracotta representation of the cow might have religious significance.

(3) Elephant—The terracotta representation of the elephant has been found at Mohenjo-daro,[4] Chanhu-daro[5] and Harappa.[6] Regarding its religious significance Marshall has observed, "Among the Kandhs the Earth Mother assumes the form of an elephant, instead of a tigress, and it is not long since human victims were sacrificed to her in this form. In Aryan India, however, the elephant appears as Airāvata, the vehicle of Indra, but it is as Gaṇeśa or Ganapati—the god of wisdom and enterprise and the embodiment of good luck-that he is most widely worshipped. Gaṇeśa is said to be the eldest son of Śiva by Pārvatī or of Pārvatī alone, and his cult, which, though prevalent in the north, is most deeply rooted in the south of India, was undobtedly of non-Aryan origin.[7]"

---

1 *Mackay, 2, p. 355, 1931.*

2 *Stein, 2, p. 92, pl. XIV. Sh.T. ii. 13, 1931.*

3 *Ibid, 2, p. 92, 1931.*

4 *Mackay, 2, pl. XCVI. 10, 1931; Ibid, 2, pl. LXXIX. 13, 14, 1938.*

5 *Ibid, 8, pp. 860, 862-63, fig. 23, 1936.*

6 *Vats, 7, pl. LXXIX. 80-82, 1940.*

7 *Marshall, 28, p. 72, 1931. Marshall has added a foot-note which runs thus: "By the Gaṇapatyas, Gaṇeśa and not Śiva is regarded as the great Fire cause, which alone exists eternally, and the worshippers of Uchchhiṣṭa Gaṇapati regard Devī as the śakti of Gaṇeśa, not of Śiva, and lay great stress upon promiscuous intercourse of the sexes on their ritual. (Ibid, 28, p. 72, foot-note No. 4, 1931).*

Though the general idea contained in this observation of Marshall is correct, yet some criticism may be offered to some statements contained in this observation. It must be remembered that Gaṇeśa is not a wholesale elephant form but is partly elephantine and partly human. It has the head of an elephant and the body of a man. Therefore it is not proper to cite the example of Gaṇeśa here in the sense in which the example of Airāvata has been cited. However there is quite sufficient reason to opine that the elephant-figurine might have some religious significance. From this it might be concluded that these terracotta figurines of the elephant found at Mohenjo-daro, Chanhu-daro and Harappa might have some religious significance. (Fig. 45).

(4) Goat—The terracotta figurines of the goat have been found at Jhukar,[1] Mohenjo-daro[2] and Harappa.[3] In this connection it is important to cite one rectangular or square tablet found at Mohenjo-daro.[4] On the obverse of it we find a row of six nude human figurines in the upper row, standing side by side with the arms held close to the body. In the lower row there is a kneeling figure on the left holding a broad-bladed object in one hand. In front of him is a goat, before which is a partly defaced object that looks like a tree. In the centre of the tree is a human figure. There are two small holes which are irregularly placed and run obliquely through it. Mackay has observed that "the reverse has exactly the same scene, but it is not so distinct."[5] Regarding the significance of this portrayed scene Mackay has brilliantly observed, "The interpretation that I incline to place on this most interesting scene is that a priest is about to sacrifice a goat to a tree-spirit. In most parts of India at the present day, offerings and occasionally animal sacrifices are made to certain trees to placate the spirits that dwell within them. The cult of the tree was also common to most ancient religions throughout the world. For example, we have the Dryad and the Hamadragad of Greek mythology, and Hathor who dwelt in the Sycamon fig-tree of ancient Egypt. The leaves of the tree on the sealing are not unlike those of the pipal, a very sacred tree in India in past and also present

---

1 *Majumdar, 2, pl. XXVIII. 12, 1931: Ibid, 3, p. 12, pl. XXI. 13, 1934. Both these specimens represent the same figurine.*

2 *Mackay, 15, pl. LXXX, 7, 1938.*

3 *Vats, 7, pl. LXXVIII. 40, 1940.*

4 *Mackay, 2, pls. CXVI. 1, CXVIII. 7, 1931.*

5 *Ibid, 2, pp. 393-94, 1931.*

times. The tree itself appears also on seal 387 in a conventionalised form."[1] If anybody carefully studies the illustration of this specimen, he will certainly agree with the view expressed by Mackay. Therefore on the analogy supplied by the specimen it may be held that the terracotta representation of the goat found at Jhukar might have some religious significance. (Fig. 46).

(5) Horse—The terracotta representation of the horse has been found at Mohenjo-daro[2], Periano-ghundai[3] and Zayak.[4] It is quite well-known that there are many literary evidences by which we might take the horse as having religious significance. On this basis we might conclude that the terracotta-representation of the horse found at these three above-mentioned places should be considered as having some religious significance (Fig. 47).

(6) Lion—The terracotta-representation of the lion has

---

1 *Mackay, 2, p. 393, 1931. He has also given two foot-notes which are also worthquoting. They are the following : (1) "Particularly pipal and banyan trees" and (2) "Tree spirits also frequently appear in Buddhist art." (Mackay, 2, p. 393, foot-notes 1 and 2, 1931) Mackay has written that "occasionally animal scarifices are made to certain trees to placate the spirits that dwell within them"—"but has not quoted any example to corroborate this statement of Mackay. It is extremely difficult to corroborate this statement of Mackay. But a somewhat parallel may be traced out. Regarding the restoration of the fertility of the Earth Mother Crooke observes, "The Pavras, a forest tribe in Khandesh, sacrifice, before harvest, goats and fouls, and make an offering of corn to a pair called Barā and Rani Kajhal who occupy adjoining sacred trees." (Crookes, 1, p. 5, 1912).*

2 *Mackay, 3, pl. XXVIII. C, 1933; Ibid, 15, pl. LXXVIII. 11, 1938. Regarding one of these specimens Mackay has remarked "A terracotta model... of an animal strongly resembling a horse." (Ibid, 3, p. 74, 1933). Regarding this specimen most probably Marshall has remarked, "A rough terracotta figurine recently unearthed by Mr. Mackay might perhaps be intended for a horse, but might equally well represent the wild ass (gurkhas = Eqns heminous), which still roams the deserts of Thar and Parkar and Jaisatmīr." (Marshall, 30, p. 28, 1931). From a close perusal of the illustration of this specimen it seems better to take this specimen as horse.*

3 *Stein, 1, p. 38, pl. VII. P.W. 6, 1929.*

4 *Ibid, 2, p. 34, pl. I, Z.W. 5, 1931.*

been found at Harappa.[1] It is interesting to note that at Harappa terracotta cones with or without figures of animals have been found. Regarding the significance of the discovered specimens of this kind Sahni remarks, "The inhabitants of Harappa appear... ... to have been in the habit of offering in their temples terra-cotta cones with or without figures of animals, of which several specimens have been recovered. (Plate XXVII, f)"[2] Regarding the significance of this specimen he has again observed, "The portable objects found in this area were numerous. They include a double-headed terracotta bust of a lion (A 813—height 2″, Plate XXVII. f) which must have been mounted on a cone of the same material (as shown in the photograph) and presented as an offering at a temple."[3] It can not be doubted that this specimen represents the double-headed terra-cotta bust of a lion and consequently the doubt, regarding the presence of the representation of the lion belonging to this age, of Marshall[4] and Mackay[5] should be set aside. Sahni seems to give religious significance to this specimen. Further it might be added that the lion (siṁha) is the *vāhana* (carrier) of Durgā. From these facts it may be conjectured that this terracotta representation of the lion might have some religious significance. (Fig. 48).

(7) Monkey—The terracotta-representation of the monkey has been found at Mohenjo-daro,[6] Chanhu-daro,[7] Periano-ghundai,[8] and Harappa.[9] It is extremely difficult to opine whether these terracotta figurines of the monkey have any religious significance; but in this connection it must be noted that there are many literary evidences and religious practices prevalent in India which go to give a divine character to the monkey. In the Rig-veda there is a monkey called Vishākapi who is figured as a favourite of Indra.[10] Referring to the cult

---

1 *Sahni, 5, pp. 74, 76, pl. XXVII. f, 1927.*

2 *Ibid, 5, p. 74, 1927.*

3 *Ibid, 5, pp. 76-77, 1927.*

4 *Marshall, 28, p. 70, 1931.*

5 *Mackay, 2, p. 391, 1931.*

6 *Ibid, 2 pl. XCVI. ii, 13. 1931.*

7 *Majumdar, 3, pl. XXI. 3, 1934.*

8 *Stein, 1, pl. VII. P.W. 7, 1929.*

9 *Vats, 5, pl. XXIX. C. 3, 1936.*

10 *RV.X, 86.*

of monkey in India, Thomas has observed, "The chief home of the cult of monkeys is India, with its monkey-god, Hanuman. In orthodox villages the life of the monkey is safe from harm, and its magic influence is implored against the whirlwind while it is also invoked to assert sterility. The bones of a monkey are held to pollute the ground...Mentioning a monkey brings starvation for the rest of the day, but it is regarded as lucky to keep one in the stable. As at the famous monkey temple at Benares, monkeys are said to be worshipped in Togo, Africa, where the inhabitants of a village daily put meals for their benefit."[1] Regarding the particular manners in which monkey is worshipped in Bengal, Crooke has observed, "The monkey is a sacred beast, particularly that variety known as the Langur (Semnopithecus entellous), which is identified with the monkey god, Hanuman. The common Hindu theory that the beast is worshipped as the representation of the demigod or hero who assisted Rāma in his wars with Rāvaṇa to recover his ravished wife, Sītā, is obviously a late invention. The worship of the human-like animal was more primitive than the legend by which it is now explained, and may have been independently adopted by Aryan as well as by the non-Aryan races. Among the latter the aboriginal Śabaras of Shahabad make images of him which differ from the orthodox Hindu type; and the Bhuiyas of Keonjhar rescue him under the title of Vīra or Mahāvīra, 'great hero'... In western Bengal the first duty of the founder of a hamlet is to erect an image of Hanumān, which is kept duly decorated with daubs of vermilion. He is regarded as typifying the virile element, and thus, as the protector of crops and cattle, is conceived to stand to the Earth Mother in the relation of consort. Even the Macacus, the common monkey, is protected though he is exceedingly mischievous. It is believed that no one can live where a monkey has met his death, and his bones are so unlucky that a special class of exorcists in Bihar find their occupation in ascertaining that such bones do not pollute the ground on which a new house is about to be erected...According to one tradition, the monkey is known as Pavan kā put, 'son of wind', a belief accepted by the Bhuiyas of Singbhum, who revere him and call themselves Pavanbans, 'the wind children' to the present day. The same belief prevails among the fisher castes of Eastern Bengal, who invoke him in a calm, instead of whistling as the British tar does."[2] Crooke further holds that the cult of the monkey, which has now been appropriated by the *Vaishnavas* in the form of the monkey-good Hanuman, is prevalent in Berar.[3] From these statements it is evident that the

---

1 Thomas, pp. 522-23, 1908.

2 Crooke, 2, pp. 485-86, 1909.

3 Ibid, 3, p. 504, 1909.

cult of monkey was prevalent in India from very early times. Further when this monkey-cult is prevalent not only among the members belonging to the Brahmanical sects but also among some primitive peoples of India, Crooke is quite logical, as indicated above, to conclude that this monkey cult may have been independently adopted by the Aryan as well as the non-Aryan races. On this assumption we might conclude that the terracotta figurines of monkey discovered at Mohenjo-daro, Chanhu-daro, Periano-ghundai and Harappa might have some religious significance. (Fig. 49).

Let us now deal with the representation of the conventional animals which have the religious significance. In this connection we should consider the representation of the unicorn discovered at Mohenjo-daro[1] and Chanhu-daro.[2] Regarding the body form of the unicorn in general it has been stated in the Oxford English dictionary that the unicorn is "a fabulous and legendary animal usually regarded as having the body of a horse with a single horn projecting from its forehead."[3] It is well-known that the unicorn has got religious significance.[4] It has also been shown by some scholars that the representation of the unicorn on the seals found at some find-spot belonging to the Indus Valley age has got the definite religious significance. Therefore it is quite logical to conclude that the terracotta representation of the unicorn found at Mohenjo-daro and Chanhu-daro should be considered as having religious significance. (Fig. 50).

Let us now deal with the terracotta figurines of birds which may be shown to contain the religious significance. They are the following :—

(1) *Peacock*—The terracotta representation of the peacock,

---

1 *Mackay, 2, p. 352, pl. XVCI. 23, 1931. Mackay doubts whether this is the terracotta representation of a unicorn but the present author believes that it is the representation of an unicorn.*

2 *Majumdar, 3, pl. XXI. 4, 1931.*

3 *O E D, vol. XI. p. 222, 1933.*

4 *For the mythological character of the unicorn in the Semitic land see Longdon, pp. 131, 279, 281, 283, 1931 and for the mythological character of the unicorn in China see Ferguson, pp. 21, 98, 1928. There is no doubt about the religious significance in the case of the above mentioned unicorns found in the Semitic land and in China.*

has been found at Mohenjo-daro[1] and Harappa.[2] There is no definite evidence to show that the peacock was worshipped in prehistoric India or is worshipped at present by the primitive peoples of India. But in this connection we would remember that the peacock (*mayura*) is the carrier (*vāhana*) of the god Kārtikeya who is an object of worship among the Hindus from the early historical times. As in the case of the carriers of other Brahmanical gods and goddesses it might be held that the peacock might have some religious significance in this age also. (Fig. 51).

As in the case of the religious figurines the secular figurines may also be divided into three divisions, viz., the human figurines, the animal figurines and the bird figurines.

So far as the secular human figurines are concerned, they may be divided into three groups, viz., the male figurines, the female figurines and the figurines whose sex is unidentifiable. The male secular figurines have been found at Mohenjo-daro and Harappa. There are many characteristics by which it may be shown that these figurines are most probably secular in character. They are mainly the following. First, we have got the negative evidence to support our point of view in as much as these figurines have no characteristic which might be considered as religious. Secondly, we have got the definite secular characteristics in some of these figurines. It is relevant to illustrate this point by a few examples. One specimen found at Mohenjo-daro has no definite religious emblem on it but has the definite secular characteristics, namely, the Egyptian like beard and the highly racial stamp on the face.[3] This evidently shows that this specimen is not religious in character. These specimens do not give us any clear idea of the secular life of that age because they are not only mutilated but also sculptures in the round where it is not possible to depict the secular life in various aspects. However we can make an estimate of the dress and ornaments, in vogue among the secular peoples, which have already been described. It is interesting to note in this connection that the presence of these two specimens one of which has been described above and the other in the foot-note most probably indicate that there was a close communication between India and outside countries in that age.

---

1 *Mackay, 2, pl. XCVI. 4, 1931; Ibid, 15, pl. LXXX, 22, 1938.*

2 *Vats, 7, pl. LXXVIII. 14, 15, 1940.*

3 *Mackay, 2, pl. XCV. 9, 1931. In this connection one should compare the male figurine discovered at the same site (Mackay, 10, pl. XXII. 8, 1936) with this specimen for the remarkable point of similarity.*

The female secular figurines may now be dealt with. There are many characteristics by which it may be shown that these figurines are most probably secular in character. They are mainly the following. First, we have got the negative evidence to support our view in as much as these figurines have no characteristic which might be considered as religious. Secondly, we have got the definite secular characteristics in all of these figurines. One Mohenjo-daro specimen holds some kind of utensil, or perhaps a drum, under left arm.[1] This characteristic clearly shows that it must be considered as a secular figurine otherwise we are not in a position to account for the presence of the utensil or the drum. Similarly, the Mohenjo-daro specimen[2] holding in the lap a platter that presumably contains some loaves of bread, the Harappa specimen[3] in an attitude of sighing and the Harappa specimen kneading bread[4] must be considered as secular because otherwise we can not explain the characteristic of each of these specimens indicated above. Though these specimens are secular, yet they do not give us any clear idea about the secular life in vogue in this age because these specimens are not only mutilated and sculptures in the round but are also a very few in number. However from a perusal of these specimens we can make an estimate of the dress and ornaments, in vogue among the secular people of that age, which have already been fully discussed beforehand. It is interesting to note that one Mohenjo-daro specimen[5] and one Harappa sepcimen[6] gives us some idea about the daily life led by the women of that age. Further one Harappa specimen[7] depicts very naturalistically the inner psychological feeling of a woman who seems to be disturbed by mental agony.

Besides the above-mentioned male and female secular figurines there are some figurines whose sex is not discernible but who should be considered as secular in character. There are many characteristics by which it may be shown that these figurines are most probably secular in character. They are

---

1 *Mackay, 2, pl. XCIV. 13, 1931.*

2 *Ibid, 2, pl. XCV. 12, 1931.*

3 *Sahni, 5, pl. XXVII. C., 1927.*

4 *Vats, 1, pl. XXIII.C, 1930.*

5 *Mackay, 2, pl. XCV. 12, 1931.*

6 *Vats, 1, pl. XXIII.C, 1930.*

7 *Sahni, 5, pl. XXVII.C, 1927.*

mainly the following ones. First, we have got the negative evidence to support our point of view in as much as these figurines have no characteristic which might be considered as religious. Secondly, we have got the definite secular characteristics in all these figurines. The Jhukar specimen[1] having possibly a beard, the Harappa specimen[2] holding a bird with two hands and the Dabor-Kot specimen[3] having no indication of the religious significance must be considered as secular otherwise we can not explain the characteristic of each of these specimens indicated above. These specimens do not give us much material for coming to any conclusion regarding the secular life of that period; but the Harappa specimen, noted above, gives us a very interesting side of the secular life of that age.

Let us now deal with the secular animal figurines. At the outset it must be pointed out that the secular animal figurines may be identified in the following manner. First, if there is no direct evidence-literary, archaeological or customary—to indicate the religious character of the animal figurines, then we may consider these figurines as secular. It is relevant to illustrate this point by one example. Take, for example, one Mohenjo-daro terracotta dog[4]. There is no evidence-literary, archaeological and customary—to show that the dog was and is an object of worship in India. Therefore we are naturally led to consider that this terracotta-representation of the dog should be considered as secular. Secondly, there might be direct evidence to show that some animal-figurines should be considered as secular. It is quite appropriate to illustrate this point by one example. Take, for example, the terracotta representation of a dog found at Mohenjo-daro[5]. The collar fastened round its neck shows that a string-like thing is indicated to fasten to this collar and thus fastens it. Therefore this characteristic shows that this animal should be considered as secular. Working on these two arguments let us now consider these two types of secular animals one by one.

Let us, first of all, deal with the first type of the secular

---

1 *Majumdar, 3, pl. XV. 18, 1934.*

2 *Vats, 2, pl. XXXV. d, 4th from left, 1931.*

3 *Stein, 1, pl. XVI. D. N. vi. 3, 1929.*

4 *Mackay, 2, pl. XCVI. 16, 1931.*

5 *Mackay, 2, pl. XCVII. 21, 1931. Mackay has undoubtedly made a mistake in identifying it as a bull. There is no doubt that it represents the dog.*

animals, i.e., those animals about which there is no direct evidence-literary, archaeological or customary—to show their religious character. They are the following ones.

The antelope has been depicted in a few examples found at Chanhu-daro[1] and Mohenjo-daro.[2]

The terracotta representation of the bison has been found at Mohenjo-daro.[3]

The buffalo has been represented in a few examples found at Chanhu-daro[4], Lakhiyo[5] and Mohenjo-daro[6].

The terracotta-representation of the dog belonging to this age falls into two types because there are some specimens in which there is no direct evidence-literary, archaeological or customary—to show their religious character and some other specimens which have the direct evidence to prove their secular character. Here we shall deal only with the terracotta figurines of the dog belonging to the first type. The terracotta figurines of the dog belonging to the first type have been found at Nal[7] and Mohenjo-daro.[8]

The hare has been represented in some specimens found at Mohenjo-daro[9] and Harappa.[10]

The representation of an animal which may be considered

---

1 *Mackay, 8, pp. 860. 862-63, fig. 21, 1936.*

2 *Ibid, 15, pls. LXXVII. 2, LXXX. 4, 1938.*

3 *Ibid, 2, pl. XCVII. 17, 1931.*

4 *Majumdar, 2, pl. XCVII. 17, 1931.*

5 *Ibid, 3, pl. XXXIV. 10, 1934.*

6 *Mackay, 15, pl. LXXX. 7, 1938.*

7 *Hargreaves, 3, pl. XIX. 5, 1929.*

8 *Marshall, 20, pl. XXXVI. b, 1928; Mackay, 2, pls. XCVI. 16, 19, 20, XCVII. 20, 1931.*

9 *Mackay, 2, Pl. XCVI. 9, 1931; Ibid, pl. LXXIX. 9, 10, 1938.*

10 *Vats, 7, pl. LXXIX. 46, 1940.*

as either squirrel or mongoose has been found at Mohenjo-daro[1] and Harappa.[2]

Panther is also represented in some specimens found at Mohenjo-daro.[3]

Pig is also represented in some specimens found at Mohenjo-daro.[4]

The representation of the ram has been found at Nal[5], Mohenjo-daro[6], Chanhu-daro[7], Balor[8], Spet-damb[9] and Mehi[10] There is also some representation of the ram which belongs to the second type.

The representation of the rhinoceros has been found at Mohenjo-daro[11], Chanhu-daro[12] and Harappa.[13]

The representation of the sheep has been found at Mohenjo-daro.[14]

---

1 *Mackay, 2, pl. XCVI. 8, 1931.*

2 *Vats, 7, pl. LXXVIII. 31, 34, 1940.*

3 *Mackay, 2, pl. XCVI. 5, 6, 1931.*

4 *Mackay, 2, pl. XCVI. 21, 22, 1931; Majumdar, 2, pl. XXVIII. 6, 1931.*

5 *Hargreaves, 3, pl. XXI. 9, 1929.*

6 *Mackay, 2, pp. XCVI. 24, XCVII. 7, 1931.*

7 *Ibid, 8, p. 860, fig. 9, 1936.*

8 *Stein, 2, pl. XX. Bal. 4, 1931.*

9 *Ibid, 2, pl. XXVI. Spet. J. 11, 1931.*

10 *Ibid, 2, pls. XXVIII. Mehi. I.9. 6, XXXI. Mehi. III. 8. 2, 1931.*

11 *Mackay, 2, pl. XCVII. 8-11, 1931; Ibid, 15, pls. LXXVII. 22, LXXIX. 2, 3, 1938.*

12 *Ibid, 8, pp. 862-63, fig. 19, 1936.*

13 *Vats. 7, pl. LXXIX. 46, 1940.*

14 *Mackay, 2, pl. XCVII. 4, 1931.*

The representation of the sow has been found at Mohenjo-daro.[1]

In all the above-mentioned specimens there is no evidence-literary, archaeological or customary—to show their religious character. Therefore we have considered these specimens as secular.

Let us now consider the second type of the secular animal-figurines, viz., those animals about which there is direct evidence to show that they should be considered as secular. They are the following :

The representation of the crocodile has been found at Harappa.[2] Regarding one of these specimens Vats has observed that it is "a fragmentary toy showing a crocodile and its young basking in the sun."[3] This statement clearly shows that this specimen should be considered as secular.

The representation of the dog belonging to this type has been found at Mohenjo-daro[4] and Mehi[5]. Regarding one of these Mohenjo-daro specimens[6] Mackay has observed that it "represents a dog tied to a post by a broad band passed round its neck."[7] It is, thus, obvious that it should be considered as secular. The same view may be expressed with the reference to another very similar specimen.[8] Regarding the other Mohenjo-daro specimen[9] Mackay has remarked that "it is represented with both forepaws clasping a bone."[10] This cha-

---

1 *Mackay, 2, pl. XCVII. 15, 1931.*

2 *Vats, 4, pl. XXVIII. d-1, 1935; Ibid, 7, pl. LXXVIII. 22, 1940.*

3. *Ibid, 4, p. 131, 1935.*

4 *Mackay, 2, pls. XCVI. 18, XCVII. 21, 1931; Ibid, 10, pl. XXII. 6, 1936.*

5 *Stein, 2, pl. XXXI. Mehi. II. 2.7.a, 1931.*

6 *Mackay, 2, pl. XCVI. 18, 1931.*

7 *Ibid, 2, p. 352, 1931.*

8 *Mackay, 2, pl. XCVII. 21, 1931.*

9 *Ibid, 10, p. 61, pl. XXII. 6, 1936.*

10 *Ibid, 10, p. 61, 1936.*

racteristic clearly leads us to conclude that it is a secular figurine. The Mehi specimen[1] is represented as a moving animal. This characteristic also indicates that it is a secular animal figurine.

It has already been said in connection with the discussion about the secular animal-figurines that the representation of the ram belongs to two types. We have already discussed the figurines of the ram belonging to the first type. Let us now discuss the figurines of the ram belonging to the second type. The figurines of the ram belonging to this type have been found at Mohenjo-daro.[2] Mackay has rightly identified this specimen as a theriomorphic vase as "there is a slightly rimmed aperture in the middle of the back, 0.62 [11]in diameter".[3] He has further suggested, working along the ingenious suggestion of Evans, that this specimen might have been used as an "inkstand".[4] This identification proposed by Mackay is not of any importance here. The main point of importance is whether this is a theriomorphic vase or not; and there is no evidence to deny the conclusion of Mackay that it represents a theriomorphic vase. This characteristic leads us to conclude that it is a secular figurine.

Let us now deal with the secular bird-figurines. All these bird figurines have no definite evidence to show that they are religious figurines. Therefore they are considered as secular bird-figurines. They are the following :

The representation of the cock has been found at Mohenjo-daro.[5]

The representation of the dove has been found at Mohenjo-daro.[6]

The hen has been represented in one example found at Chanhu-daro.[7]

---

1 Stein, 2, pl. XXXI. Mehi. II. 2. 7. a, 1931.

2 Mackay, 10, pl. XXII. 4, 1936.

3 Ibid, 10, p. 60, 1936.

4 Ibid, 10, pp. 60-61, 1936.

5 Godd and Smith, pp. 614-16, fig. 11, 1924.

6 Mackay, 2, pl. XCVI. 1, 1931.

7 Ibid, 8, fig. 14, 1936.

The representation of the parrot is of two kinds, viz., those in which there is no direct evidence to prove the religious character and secondly, those in which there is the direct evidence to prove the secular character. Let us deal here the representation of the parrot belonging to the first type. The representation of the parrot belonging to the first type has been found at Aba-khel mound.[1]

The representation of the peacock belonging to the first type has been found at Mohenjo-daro.[2]

Let us now consider the secular bird-figurines belonging to the second type. viz., in which there is the direct evidence to prove the secular character. They are the following :—

It has already been stated that the representation of the hen is of two kinds viz., (1) in which there is no direct evidence to prove the religious character and (2) in which there is the direct evidence to prove the secular character. We have already discussed the first type of figurines. Let us now discuss the second type of figurines. The figurine of the hen belonging to the second type has been found at Mohenjo-daro.[3] The most important point of consideration regarding this specimen is the collar. It is quite possible that in this age hens were fastened to something by strings which were bound to the collars. If this hypothesis of ours is correct, then we might easily consider this specimen as secular.

The representation of the parrot belonging to this type has been found at Mohenjo-daro.[4] Mackay has described this specimen in the following manner :—"The body is missing below the breast, but the head is clearly that of a parrot."[5] He has obviously missed to note a very important characteristic of this figurine which shows clearly that it is a secular figurine. That important characteristic is the collar which is clearly visible round the neck of this figurine. As in the case of the Mohenjo-daro hen discussed above it may be held that in this

---

1 *Stein, 1, pl. III. A. Kh. 4, 1929.*

2 *Mackay, 2, pl. XCVI. 4, 1931.*

3 *Ibid, 2, pl. XCVI. 3, 1931.*

4 *Ibid, 2, pl. XCVI. 2, 1931.*

5 *Ibid, 2, p. 350, 1931.*

age the parrots were probably fastened to something by strings which were bound to the collars. This clearly shows that this specimen should be considered as secular.

We have already discussed exhaustively the religious and secular human figurines. Here it should be pointed out that there are some human figurines whose significance is uncertain. These figurines have been found at Mohenjo-daro,[1] Harappa,[2] Nokjo Shahdinzai,[3] Mehi,[4] Dabor-kot[5] and Sur-jangal.[6] In these specimens there is no evidence by which we might term them as secular or religious. Therefore we call these human figurines as having uncertain significance.

Besides these specimens there are some male figurines whose significance is uncertain. These figurines have been found at Mohenjo-daro[7] and Mehi.[8] In these specimens there is no evidence by which we might term them as secular or religious. Therefore we call these male figurines as having uncertain significance.

There are some female figurines whose significance is uncertain. These figurines have been found at Men-damb.[9] In this specimen there is no evidence by which we might term them as secular or religious. Therefore we call this figurine as having certain significance.

---

1 *Marshall, 20, pls. XXX. a, XXXVI. a, XXXVII. b, c, 1928; Mackay, 2, pls. XCIV. i, XCV. 1-3, 6-8, 10. 14, 18, 23, 24, 29, 1931; Ibid, 5, pl. XXIII. 16, 1935.*

2 *Vats, 2, pl. XXXV. d, the extreme left, 1931; Vats, 5, pl. XXVII. C. 4, 1936.*

3 *Stein, 2, pl. XXVII. Shah. 1, 1931.*

4 *Ibid, 2, pl. XXXI. Mehi. III. 4. 2, Mehi. III. 6. 17, Mehi. III. 4. 10, Mehi. II. 10. 2. a, Mehi. I. 9. 7. a, Mehi. I. 2. 17, Mehi. II. 16, Mehi. I. 13, 1931.*

5 *Ibid, 1, pl. XVI. D. N. vi-5, D.N.vi. 2, D.N.vi. 3, D.N. i. 1, 1929.*

6 *Ibid, 1, pl. XVI. S. J. 68, 1929.*

7 *Mackay, 2, pl. XCV. 15, 16, 1931.*

8 *Stein, 2, pl. XXXI. Mehi. III. 7.1, Mehi. III. 8. 3, Mehi III. 6-16, Mehi. III. 12, Mehi. III. 2. 2, Mehi. III. 5. 3, Mehi. I. 3. 4, a, 1931.*

9 *Ibid, 2, pl. XXVII. Men. 4, 1931.*

The terracotta figurines which have been discussed above may be studied from three different points of view, viz , (a) the relation between the terracotta figurines on one hand and the figures and figurines in other materials except clay belonging to the same age on the other hand, (b) the relation between terracotta figurines and the contemporary figures and figurines of other countries, and (c) the relation between these terracotta figurines on one hand and the figures and figurines of the succeeding age in India. By the first study we shall be able to understand how the terracotta figurines differ from the figure and figurines made of material other than clay from the stand-point of style, by the second study we shall be able to form an idea about the exact relation between Indian and extra-Indian countries and by the third study we shall be able to know how far these terracotta figurines influence the terracotta art of the succeeding age in India.

Let us first of all, deal with the first problem, viz., the relation between the terracotta figurines on one hand and the figures and figurines made in materials other than clay belonging to the same age on the other hand. The contemporary figures and figurines which we shall have to take in this connection are made of stone and bronze. They may be conveniently divided into two groups, viz., (a) male figurines[1] and (b) female figurines.[2] Among the male statuaries there are some specimens whose heads are only preserved,[3] specimens whose upper body with the exception of the hands,[4] specimens whose whole body with the exception of the head two hands and one leg[5] are preserved. Besides this there is another specimen which is unmutilated.[6] Among the female figurines one is a fully preserved one[7] while the other has her head preserved.[8]

If we compare the terracotta figurines of human beings

---

1 *Marshall, 30, vol. I. pls. X, XI; Mackay, 12, pls. XCVIII. 1-4. XCIX. 4-6, 7-9, C. 1-3. 4-6, 1931.*

2 *Mackay, 12, pls. XCIV. 6-8, XCIX. 1-3, 1931.*

3 *Ibid, 12, pl. XCIX. 4-6, 7-9, 1931.*

4 *Ibid, 12, pl. XCVIII. a-d, 1931.*

5 *Marshall, 30, vol. I. pl. XI. a-d, 1931.*

6 *Mackay, 12, pl. C. 4-6, 1931.*

7 *Ibid, 2, pl. XCIV. 6-8, 1931.*

8 *Ibid, 12, pl. XCIX. 1-3, 1931.*

and the above-mentioned human statuaries made of stone and bronze, the first point which strikeus is that the typesof terracotta human figurines are greater in number than those of stone and bronze statuaries. Secondly, there are many points of difference between the terracotta figurines and the stone and bronze statuaries so far as modelling is concerned. In this connection it should be remembered that modelling of sculpture is greatly influenced by the material with which individual sculpture is made. Every material, whether stone, metal, clay or wood produces a great influence on the modelling of the sculptures concerned. There are many characteristics of modelling which can not be depicted on stone, bronze and other hard materials but which can be very well-depicted in clay; contrarily, many other characteristics of modelling can not be depicted on clay but on stone. This fundamental relation which exists between the material and the modelling is evident from a comparative study of sculptures in other countries and so it is quite natural that such a phenomenon should be observed in the case of these specimens also.

Let us make a comparative study of the body-anatomy of these terracottas and stone figures in order to illustrate the point mentioned above. As in the case of the terracotta figurines the face of these statuaries is either oval,[1] round,[2] or elongated.[3] There is a great difference between the eyes of these two classes of figurines. Unlike in the case of the terracotta figurines here the eyes are separately cut and put into the sockets. In the terracotta figurines the eye-balls are extremely bulging while in the stone and bronze figurines this characteristic is not noticeable. The process of the inlaying of the eye-balls is distinctly clear in the case of some statuaries whose eye-balls have gone away leaving the sockets empty.[4] Secondly, in the stone and bronze figurines we find eyes whose shape is totally different from those found in the terracotta figurines. The most striking of all these shapes is that one which is elongated upto the ear and which is not found represented in the case of the terracotta figurines.[5] So far as the ear is concerned, there is also great difference. The terracotta figurines are generally characterised

---

1 *Mackay, 2, pl. XCIV. 6-8, 1931; Ibid, 12, pl. XCIX. 4-6, 7-9, 1931.*

2 *Ibid, 12, pl. XCVIII. 1-4, 1931.*

3 *Ibid, 12, pl. C. 4-6, 1931.*

4 *Ibid, 12, pls. XCIX. 1-3, 4-6, 7-9. C. 4-6, 1931.*

5 *Ibid, 12, pl. XCVIII. 1-4, 1931.*

by the non-indication of the ears while the stone and bronze figurines have ears well-marked.[1] Regarding the nose we can say that its treatment is also different in the case of the terra-cotta figurines on one hand and the stone and bronze figurines on the other hand.[2] In the case of the terracotta figurines we find the mouths either open, closed, half-closed or smiling while in the case of the stone and bronze figurines we find only closed[3] and half-smiling mouths.[4] Out of all these statuaries only a few have arms in an unmutilated condition.[5] There is a great difference between the modelling of arms so far as the terracotta on one hand and the stone and bronze figurines on the other hand are concerned. As we have shown beforehand, the arms of the terracotta figurines are characterised by the non-indication of the elbow, the wrist and the fingers; but in the case of the stone and bronze figurines, we find exactly the opposite case. Here the elbow,[6] the wrist[7] and the fingers[8] are clearly indicated. As it has been shown before, the knee, the ankle and the toes are not indicated in the case of the terra-cotta figurines; but, contrarily, in the case of the stone and bronze figurines, we find, in one specimen, the knee being indicated.[9] But as the leg of other two figurines which are represented as seated are summarily treated[10] and as the legs of other figurine are broken from a little above the ankle[11], we are not in a position

---

1 *Mackay, 12, pls. XCVIII. 1-4, XCIX. 1-3, 4-6, 7-9, C. 4-6, 1931.*

2 *Ibid, 2, pls. XCIV. 6-8, 1931; Ibid, 12, pl. XCVIII. 1-4, XCIX. 4-6, 7-9, C. 4-6, 1931.*

3 *Ibid, 2, pl. XCIV. 6-8, 1931; Ibid, 12, pls. XCVIII. 1-4, XCIX. 7-9, c. 4-6, 1931.*

4 *Ibid, 12, pl. XCIX. 4-6, 1931.*

5 *Ibid, 2, pl. XCIV. 6-8, 1931; Ibid, 12, pl. C. 1-3, 4-6, 1931.*

6 *Ibid, 2, pl. XCIV. 6-8, 1931; Ibid, 12, pl. C. 1-3, 4-6, 1931.*

7 *Ibid, 2, pl. XCIV. 6-8, 1931; Ibid, 12, pl. C. 1-3, 4-6, 1931.*

8 *Ibid, 12, pl. C. 1-3, 4-6, 1931.*

9 *Ibid, 2, pl. XCIV. 6-8, 1931.*

10 *Ibid, 12, pl. C. 1-3, 4-6, 1931.*

11 *Ibid, 2, pl. XCIV. 6-8, 1931.*

to say anything regarding the modelling of the ankle and the toes. Unlike in the case of the majority of the terracotta female figurines, the breasts of this type of female figurines are modelled as having spontaneous development out of the flesh of the body, though they are very small in size.[1] Unlike in the case of the terracotta figurines the nostrils of the stone and bronze figurines are generally shown by the holes being cut.[2] There is a great similarity between the terracotta figurines on one hand and the stone and bronze figurines on the other hand so far as the eye-lids are concerned,[3] though in some cases the eye-lids are not shown.[4] Among the terracotta figurines there is one which has beard which is, according to the opinion of Mackay, "is very Egyptian-looking;"[5] but in the case of the stone and bronze figurines, we find specimens having beard which is totally different from the type of the beard mentioned above. There is one figurine which has beard and moustache,[6] another figurine which has only beard,[7] another figurine which has long beard.[8] Lastly, there is also another specimen[9] whose face is clean-shaven and which is, therefore, similar to many terracotta figurines. In the case of the terracotta figurines we find mainly six different types of the coiling of hair besides the shaving of hair: in the case of the stone and bronze figurines also we find specimens whose heads are either shaven or which have the hairs coiled in different manners. But the combing of hair is totally different from that observed in the case of the terracotta figurines. Firstly, we find some specimens whose hair is knotted in a bunch-like manner at the back-portion of the head.[10] Secondly, there are some other specimens whose hair is simply

---

1 *Mackay, 2, pl. XCIV. 6-8, 1931.*

2 *Ibid, 12, pl. XCIX, 4-6, 7-9, 1931.*

3 *Ibid, 12, pl. XCIV. 4-6, 7-9, 1931.*

4 *Ibid, 2, pl. XCIV. 6-8, 1931; Ibid, 12, pl. XCVIII. 1-4, C. 4-6, 1931.*

5 *Ibid, 2, p. 342, 1931.*

6 *Ibid, 12, pl. XCVIII. 1-4, 1931.*

7 *Ibid, 12, pl. XCIV. 4-6, 1931.*

8 *Ibid, 12, pl. C. 4-6, 1931.*

9 *Ibid, 12, pl. XCIX. 7-9, 1931.*

10 *Ibid, 2, pl. XCIV. 6-8, 1931; Ibid, 12, pl. XCIX. 4-6, 1931.*

combed.[1] Thirdly, there are some other specimens whose hair, with the exception of those at the back portion of the head which are knotted in a bunch-like manner, is shown.[2] Fourthly, there are some figurines whose head is clean shaven.[3]

We have shown beforehand that the terracotta figurines have generally very little cloth round their bodies; but, in the case of the stone and bronze figurines, some are heavily clothed[4] while some other may be called practically nude.[5] Among these nude figurines there is one whose sexual organ is unidentifiable;[6] but the other two, belonging to the different sexes, have their sexual organs exposed in the most determinate manner.[7] It is interesting to note that in no nude terracotta figurine the sexual organ is shown.

In course of our discussion regarding the head-dresses worn by the terracotta figurines we have shown that they are of a number of varieties; but, in the case of the stone and bronze figurines, we find only one kind of head-dress, viz., the fillet of a very similar nature worn by these figurines only.[8]

So far as the garment is concerned, it may be said that they are different in both classes.

Let us now make a comparative study of the ornaments worn by the terracotta figurines on one hand and the stone and bronze figurines on the other hand. The ear-ring worn by the bronze-figurine is quite different from that worn by the terracotta figurines.[9] In the case of the terracotta figurines we have seen that many varieties of necklace are worn by them;

---

1 *Mackay, 12, pl. XCVIII. 1-4, 1931.*

2 *Ibid, 12, pl. XCIX, 7-9, 1931.*

3 *Ibid, 12, pl. C. 4-6, 1931.*

4 *Ibid, 12, pls. XCVIII. 1-4, C. 1-3, 4-6, 1931.*

5 *Marshall, 30, pls. X. a-d, XI. a-d, 1931; Mackay, 2, pl. XCIV. 6-8, 1931.*

6 *Ibid, 30, pl. XI. a-d, 1931.*

7 *Ibid, 30, pl. X. a-d, 1931; Mackay, 2, pl. XCIV. 6-8, 1931.*

8 *Mackay, 12, pls. XCVIII. 1-4, 4-6, C. 4-6, 1931.*

9 *Ibid, 2, pl. XCIV. 6-8, 1931.*

but in the case of the stone and bronze figurines, we find only one figurine wearing a necklace.[1] It is a V-shaped, one stringed necklace having three pendants. It resembles, to some extent, the second of the concentric chains of a necklace worn by one terracotta figurine[2]. We have already shown that the majority of the terracotta figurines have not their arms in an unmutilated condition and that those figurines which have their arms in an unmutilated condition do not put on armlets. In the case of the stone and bronze figurines which have arms[3] only the bronze figurine puts on the armlet.[4] It is interesting to note that the left arm of this figurine is full of armlets and the right arm has armlets at the elbow and the wrist. It has been shown beforehand that many of the terracotta figurines put on girdles; but it is worth noting that the bronze and stone figurines do not wear this ornament. This critical discussion leads us to conclude that the terracotta figurines on one hand and the stone and bronze figurines on the other differ more than resemble. This fact further proves that besides some general art-techniques the clay-modellors follow some principles, advantageous to their material, which were different from those followed by the stone-sculptors and the bronze-castors.

Let us now deal with the second problem, viz, the relation between these terracotta figurines and the figures and figurines of the succeeding age in India. By this study we shall be able to estimate how the Indus Valley terracotta figurines influence the succeeding sculptural trend of India. But before making such a comparative study it is desirable to state what is meant by the term "succeeding age" here. By the term "succeeding age" is meant the period which intervenes the Indus Valley and the Maurya ages[5] and there is every possibility that such an age existed. It may be conveniently termed as "the post-Indus Valley pre-Maurya" age. It is extremely difficult to

---

1 *Mackay, 2, pl. XCIV. 6-8, 1931.*

2 *Ibid, 2, pl. XCIV. 14, 1931.*

3 *Ibid, 2, pl. XCIV. 6-8, 1931; Ibid, 12, pl. C. 1-3, 4-6, 1931.*

4 *Ibid, 2, pl. XCIV. 6-8, 1931.*

5 *There is a great controversy regarding the assertion of an age between the Indus Valley and the Maurya ages. As this problem will be tackled in detail in the succeeding chapter, it will be sufficient to narrate this controversy here in the briefest sp. manner. Banerji-Sastri (Banerji-Sastri, 4, pp. 248-61, 14 pls. 1934), Coomaraswamy (Coomaraswamy, 3, p. 10. 1927), Corbiau (Corbiau, 2, pp. 1-3, 1936;Ibid. 4, pp. 1-10, 1939), Ghosh (Ghosh, pp. 707-17, 1935),*

find out the chain by which the Indus Valley and the post-Indus Valley pre-Maurya terracotta figurines are found; yet it will be our endeavour to find out the link. Let us, first of all, devote our attention to the animal figurines which may be divided into two groups, viz., (a) animal, (b) bird. There is a striking resemblance between the terracotta hens found at Mohenjo-daro and belonging to the Indus Valley age[1] and at Bhir Mound in Taxila belonging to the post-Indus Valley pre-Maurya age,[2] between the terracotta dove found at Mohenjo-daro and belonging to the Indus Valley age[3] and the terracotta dove found at Basarh and belonging to the post-Indus-Valley pre-Maurya age.[4] So far as the animals are concerned, the remarkable similarity between the horned head of a ram found at Mohenjo-daro,[5] and the horned head of a ram discovered at Basarh,[6] between the barking dog unearthed at Mohenjo-daro[7] and the barking dog found at Basarh[8] should be taken into serious consideration. But no such remarkable similarity between the Indus Valley and the post-Indus Valley pre-Maurya terracotta human figurines can be shown. The presence of the Indus Valley art -elements in some of the post-Indus Valley

---

Jayaswal (Jayaswal, 2, pp. 125-26, Pls. XXX. 1, XXXII. 1, 1935), Marshall (Marshall, 2, pp. 71-72, pl. XXII. 1, 3, 4, 7, 1935), Page (Page, pp. 139-40, pl. XXXI. K, 1930), Salmony (Salmony, pp. 98-101, pl. XXX. 1, 2, 1928-29) and Sternbach (Sternbach, pp. 13-15, figs. 9-17, 1941) are the scholars who assert the possibility of an age intervening between the Indus Valley and the Maurya ages. On the other hand, Codrington (Codrington, 1, pp. 136-37, 1929; Ibid, 2, pp. 141-45, pl., 1931) and Gordon (Gordon, 3, pp. 117-18, 1935; Ibid, 5, pp. 198-99, 1937; Ibid, 6, pp. 85-88, 1938) deny such a possibility, Das Gupta (Das Gupta, 5, pp. 138-41, 1936) supports the view of the former group of scholars.

1 *Mackay, 2, pl. XCVI. 3, 1931.*

2 *Marshall, 14, pl. XVI. 16, 1923.*

3 *Mackay, 2, pl. XCVI. 1, 193.1*

4 *Bloch, 1, pl. XXXIX. 7, 1906.*

5 *Macêay, 2, pl. XCVII. 4, 1931.*

6 *Bloch, 1, pl. XXXIX. 9, 1906.*

7 *Mackay, 2, pl. XCVI. 16, 1931.*

8. *Bloch, 1, pl. XXXIX. 13, 1906.*

pre-Maurya terracotta animals and also the absence of the Indus Valley art-elements in some of the post-Indus Valley pre-Maurya terracotta figurines are logical and important from the standpoint of the evolution of Indian sculpture. First, it shows that the Indus Valley sculpture which can not be shown to have been evolved out from the preceding sculpture of India which is itself lost for ever has greatly influenced the art-technique of the succeeding post-Indus Valley pre-Maurya age and thus is not an upstart in the domain of Indian sculptural evolution but is the earliest extant phase of the evolution of Indian sculpture. Secondly, the remarkable similarity between the terracotta figurines found at Mohenjo-daro and at Basarh shows that the Indus Valley civilisation penetrated further to the east in the Gangetic Valley. Thirdly, the dissimilarity between some Indus Valley and post-Indus Valley pre-Maurya terracotta figurines makes room for some suggestion regarding the modelling of the post-Indus Valley pre-Maurya terracotta figurines. The modelling of the post-Indus Valley pre-Maurya terracotta figurines which will be dealt with in details in the next chapter has more affinity with that of the Maurya terracotta figurines than with the Indus Valley terracotta figurines. This fact most probably shows that some new racial, cultural and artistic elements entered into the post-Indus Valley pre-Maurya terracotta figurines and enriched them with new life-blood.

Though it is not to the point to compare the Indus Valley terracotta figurines and the Maurya figural sculptures, yet it is desirable to compare one terracotta female figurine found at Mohenjo-daro[1] (Fig. 17) and the monolithic yakshī figure found at Besnagar[2] (Fig. 78) and ascribed to the Maurya age in order to show that the Indus Valley terracotta figurines influenced, to some extent, the Maurya figural sculptures. So far as modelling is concerned, the first point which is common to both is the peculiar curve which makes the waist thin and the buttocks heavy.[3] Secondly, the shoulder-curve in both these cases is very similar. Thirdly, the breasts are very similar in treatment in both these specimens. So far as jewelry is concerned, both these specimens wear ear-rings, necklaces and girdle. It is quite true that the ear-rings, necklaces and girdle worn by both these figures differ much in point of details, yet the manner in which the necklaces are worn should be carefully noted. In this connection the most important point to be considered is that each of these figures wears, besides a "dog-collar" necklace,

---

1 *Mackay, 2, pl. XCIV. 14, 1931.*

2 *Bachhofer, pl. 9, 1929.*

3 *It is interesting to note that this characteristic is not found in other Indus Valley female figurines.*

some necklaces which flow down the breasts. Regarding this point one statement of Bloch on the necklace worn by terracotta female figurine found at Basarh which is highly instructive runs as follows, "Measured by the standard of female beauty according to Indian notions, the lady (No. 16 of Plate XXXIX) can scarcely be called a representative of the fair sex, for her necklace falls down between the breasts, while in all the best sculptures the breasts are represented so close together that hardly a silk thread could pass through between them"[1] This statement leads us to conclude that in manner of wearing the necklace the Yakshī figure found at Besnagar is much indebted to this Mohenjo-daro terracotta female figurine.

Let us now deal with the third problem, viz., the relation between these terracotta figurines and contemporary figures and figurines of other countries. This analytical treatment will show whether the Indus Valley terracotta figurines are the products of Indian artistic experience uninfluenced by extra-India factors or are related to similar figurines of the contemporary age through a cultural bond. Many scholars have shown that the Indus Valley civilisation is very closely connected with the Sumerian civilisation which lay at the root of Babylonian, Assyrian, and Achaemenian civilisations, as cognates. In Cunningham's time it was believed that the seals of the Indus Valley type found at Harappa were foreign to India. Regarding one of these seals he has remarked, "The seal is a smooth black stone without polish. On it is engraved very deeply a bull, without hump, looking at the right, with two stars under the neck. Above the bull there is an inscription in six characters, which are quite unknown to me. They are certainly not Indian letters; and as the bull which accompanies them is without a hump, I conclude that the seal is foreign to India".[2] That a great advance has been made along this line is evident from a comparative study of his statement and of the recent trend of Indus Valley archaeology. In the monumental works[3] on the Indus Valley civilisation a great deal of brilliant research has been incorporated showing the fundamental relation between the Indus Valley and the Western Asiatic, particularly Sumerian, civilisation; and Gadd,[4] Langdon,[5] Fabri,[6] Frankfort,[7] Mackay,[8]

---

1 *Bloch, 1, p. 97, 1906.*
2 *Cunningham, 1, p. 108, 1875.*
3 *Marshall, MIC, 1931; Mackay, 15, 1938; Vats, 7, 1940.*
4 *Gadd, pp. 191-210, 1932.*
5 *Langdon, 2, pp. 593-96, 1931; Ibid, 3, pp. 47-48, 1932.*
6 *Fabri, pp. 120-21, 1932.*
7 *Frankfort, pp. 1. 12, pl. I, 1934.*
8 *Mackay, 2A, 1931.*

Das Gupta[1] and others have produced further evidence for the validity of this thesis. Here it will be our endeavour to find the relation between the Indus Valley and Western Asiatic terracotta figurines. In course of this discussion we may also take sculptures made of material other than clay in order to prove our point. As we have noted beforehand, the Indus Valley terracotta figurines may be broadly divided into three sections, viz., human figurines, animals and birds. The human figurines may again be sub-divided into two sections, viz., male figurine and female figurine. Thus, in all, we find four different types of terracotta figurines as prevalent in the Indus Valley age.

So far as male figurines are concerned, the first point which strikes us is the remarkable similarity in modelling between some terracotta figurines belonging to the earliest period of Sumerian civilisation. The similarity between terracotta figurines discovered at Mohenjo-daro[2] andtwo clay figurines[3] belonging to the earliest periods of Sumerian civilisation is remarkable so far as modelling is concerned. The great similarity between the eyes of one figurine[4] and those of some Indus Valley terracotta figurines[5] is worth noting. Handcock calls the eyes of this figurine as consisting "of flattened balls,"[6] which are round in shape; and the above mentioned Indus Valley terracotta figurines have eyes which are round in shape and which are very similar in treatment. No definite age has been ascribed to these two Sumerian figurines, though their very early date, being of Sumerian origin, is quite evident; but the age of the above-mentioned Indus Valley terracotta figurines has been arrived at from a study of the strata in which they are found. From the point of archaeological stratification Marshall has divided the Indus Valley civilisation as found at Mohenjo-daro into three periods, viz., Late, Intermediate and Early. Late and Intermediate periods have again been sub-divided into three sub-periods each. The following tabular form gives us an idea of the stratification at Mohenjo-daro :—

---

1 Das Gupta, 4, pp. 186-87, 1936.

2 Mackay, 2, pls. XCIV-XCV, 1931.

3 Handcock, p. 317, fig. 85 A&B, 1912.

4 Ibid, fig. 85A, 1912,

5 Mackay, 2, pls. XCIV. 11, 14, XCV. 8, 13, 14, 19-22, 24-26, 1931.

6 Marshall, 29, 1931.

1st stratum	(? Late I	Period)	... 1-2 ft.
2nd ,,	(? Late II	Period)	... 3-5 ft.
3rd ,,	(? Late III	Period)	... 7-9 ft.
4th ,,	(? Intermediate I	Period)	... 12-13 ft. 6 in.
5th ,,	(? Intermediate II	Period)	... 15-16 ft.
6th ,,	(? Intermediate III	Period)	... 18-19 ft.
7th ,,	(? Early I	Period)	... 38-39 ft.

From this table we understand that nothing has been said about the strata 6ft, 11 ft, 14 ft, 17 ft, and 20-37 ft. Regarding the strata 20-37 ft. Marshall remarks, "Between the sixth and seventh strata it will be observed that there is an unusually large interval of 20 ft. It is not, however, to be inferred therefrom that the period of time which elapsed between these strata was proportionately prolonged. The intervening space is occupied almost entirely by crude brick or alluvial mud heaped up artificially so as to form an immense platform over the whole of the stūpa area, as well as over a big expanse of ground to the north of it, and thus place the buildings erected on it out of reach of the floods."[1] Most probably the non-mention of the strata 6 ft., 14 ft. and 17 ft. should be accounted in the similar way. Marshall has further remarked that "we have provisionally allowed a space of 500 years, that is, two generations apiece for each of the successive strata brought to light, without counting those that are still sub-merged[2] and that "the occupation of Mohenjo-daro fell approximately between 3250 B.C.—2750 B.C."[3] Working along this line we may tentatively hold that Early Period may be said to belong to C. 3250—3150 B.C., Intermediate Period to C. 3150—2950 B.C. and Late Period to C. 2950—2750 B.C. All the terracotta figurines which have been referred to in connection with the comparison with the Sumerian terracotta figurines belong to Late Period.[4] Thus their age is approximately C. 2950-2750 B.C.; and the Sumerian specimen mentioned are certainly not far from this age. There are, moreover, some other specimens found at Mohenjo-daro and Kish which have remarkable points of resemblance and the comparison of these specimens leads us to opine that they belong to the same origin. At Kish in the A cemetary Mackay has found a terracotta male figurine whose lower body is lost. Its arms are roughly made. It has the pinched nose, flat round pellets of clay for eyes, the mouth just

---

1 Marshall, 29, 1931.

2 Ibid, 30A, 1931.

3 Ibid, 30A, 1931.

4 Mackay, 2, pp. 342-46, 1931.

indicated and wears a turban over which there is a wig.[1] There is a fundamental similarity between this figurine and one found at Mohenjodaro.[2] This Mohenjo-daro terracotta figurine belongs to Late II Period[3] and consequently is to be ascribed to C. 2950-2750 B.C. The age of the Kish terracotta figurine is not definitely stated but there is no doubt that it belongs to the Sumerian age.[4]

Besides the striking similarity betweer the Indus Valley and the Sumerian terracotta figurines we find also the striking similarity between the Indus Valley figurines in stone, terracotta and other materials on one hand and the Sumerian sculptures in stone, terracotta and other materials on the other hand. This further proves the fundamental relationship which existed between these two centres of culture. In order to prove this point we should compare some concrete examples. In Mohenjo-daro one terracotta bull[5] has been found. This has great resemblance with some specimens[6] found in the Near East. The alabaster bull or bison illustrated in Contenau's work has been found at Elam and belorgs to "la periode archaique qui precide la dynastie d' Agade." Regarding the bull made of slate Langdon remarks, "They obviously belong to a series of plaques which represented rural and other scenes. The figures are made of pure, white limestone, but the composition of the scenes can not be represented for hardly any part of the slate frame-work of the plaques could be found. This series of plaques reveals a Sumerian art of elegance, and shows that their artistic genius has been underestimated."[7] The bull found at Mohenjo-daro belongs to the Intermediate Period.[8] A careful and comparative study of these three representations of bull in different materials such as clay, alabaster and slate at different places, viz., Elam, Kish and Mohenjo-darc and belonging to the pre-Agad epoch of Elam, the pre-Sargonic

---

1 *Mackay, 11, pl. II. pl. XLVII. 1, 1929.*

2 *Ibid, 2, pl. XCIV. 2, 1931. This similarity has been first noticed by Das Gupta (Das Gupta, 4, pp. 186-87, 1936).*

3 *Mackay, 2, p. 345, 1931.*

4 *Ibid, 11, p. 212, 1929.*

5 *Ibid, 2, pl. XCVII. 23, 1931.*

6 *Contenau, 2, fig. 389, 1927; Langdon, Vol. I. pl. XLI. u, fig. 1924.*

7 *Ibid, Vol. I. pp. 72-73, 1924.*

8 *Mackay, 2, p. 354, 1931.*

period of Kish and the Intermediate Period of the Indus Valley Culture have the remarkable similarity among themselves so far as modelling is cor cerned, the most striking point of similarity being the general flabbiness of the body.

Let us now come to the birds. There is a great similarity, so far as modelling is concerned, between one terracotta dove found at Mohenjo-daro[1] and other figurines representing dove at different places in Near East.[2] Let us, first of all, deal with the age of these dove figurines one by one. The Mohenjo-daro specimen which belongs to the Intermediate Period is to be ascribed to the period C. 3150-2950 B.C., the specimen illustrated in Contenau's work is found at Tell-el-Obeid and is ascribed to C. 3000 B.C.[3], the specimen illustrated in Hall and Woolley's work, which was found at Al-Ubaid, is not definitely ascribed to any age.[4] Regarding the dove illustrated in Morgan's work there is the following observation, "La colombe en terre émaillee, l'oiseau d' Ishtar suivant toute apparence, est d'un travail trés soigné; une tige du bronze la traversant la fixait probablement á l 'extremite d' un sceptre;"[5] but its age is not properly indicated. A close perusal of these doves found at different places shows that they are very similar in execution. They resemble each other very strikingly except in one or two points. Unlike all the specimens mentioned above the Mohenjo-daro specimen has its wing outstretched. Like other three examples the Mohenjo-daro specimen "stands upon a somewhat unsatisfactory base, which is slightly hollowed beneath."[6] Except these two points of difference there is a great similarity between these specimens.

Thus we see that there exists a fundamental relationship between the terracotta figurines of the Indus Valley age on one hand and the figurines made in clay, stone and other materials

---

1 *Mackay, 2, pl. XCVI. 1, 1931.*

2 *Contenau, 2, vol. 2, fig. 342, 1927; Hall, H. R. and Woolley, C.L., pl. XXXIII, 3, 4, 1927; Morgan, J. De, Vol. VII. fig. 69, 1905.*

3 *Contenau, 2, vol. I, p. 446, 1927.*

4 *Hall, H. R. and Woolley, C. L., p. 98, 1927. Though these birds are not ascribed to any definite age, there is no doubt that they are of Sumerian origin.*

5 *Morgan, J. de, vol. VII, p. 47, 1905. Though its age is not indicated, there is no doubt that it is of Sumerian origin.*

6 *Mackay, 2, p. 350, 1931.*

of the Near East, particularly of the land inhabited by the Sumerians. This assertion is further corroborated by the similarity, noticed by many scholars, between other products, particularly the inscribed and uniscribed seals, of the Indus Valley and the Sumerian ages. Yet inspite of this fundamental similarity there are some characteristics which are peculiar to the Indus Valley people and which have differentiated all the products of the Indus Valley age from those of the Near East. This assertion makes room for the hypothesis that the land between the Tigris and the Euphrates on one hand and the Indus on the other hand constitutes an area where one culture originated. This culture penetrated to the west in the Tigris-Euphrates Valley and to the East in the Indus Valley. Then in both these centres local influence made them as typical of the places where they thrived. Regarding this point Stein has opined that at British Baluchistan, Makran, Southern Persia, Fars, the ancient Persis which constitute the Indo-Iranian border-land plentiful remains of the chalcolithic and later periods have been recovered which provide the links with the earliest civilisations as yet known from Mesopotamia and Elam on one hand and from the Indus Valley on the other hand.[1] This is the latest view on this problem. Other important views on this problem are the following. Coomaraswamy holds the view propounded by Marshall. He observes, "But it is at least probable that the civilisation of which we have now obtained this first glimpse was developed in the Indus Valley itself and was as distinctive of that region, as the civilisation of the Pharaohs was distinctive of the Nile; and if the Sumerians, as is generally supposed, represent an intrusive element in Mesopotamia, then the possibility is clearly suggested of India forming ultimately to be the cradle of their civilisation, which in its turn lay at the root of Babylonian, Assyrian and Western Asiatic culture generally."[2] Here it is relevant to offer some criticism to this statement. It is quite true, as Marshall and Coomaraswamy believe, that the Indus Valley civilisation is distinctive of the Indus Valley in as much as there are some factors in this culture which have given it a distinct stamp but this statement does not appear to be fully true because there are some factors in the Indus Valley civilisation which connect it with the Western Asiatic, particularly Sumerian, cultures. Secondly, it is difficult to follow the chain of argument by which Coomaraswamy leads one to conclude that India is to be considered as the cradle of the Sumerian civilisation because the Sumerians are supposed to be an intrusive element in ancient Mesopotamia. It has not yet been proved that the Sumerian culture is later in age than the Indus Valley culture and that the Sumerian culture

---

1 Stein, 3, pp. 129, 140-41, 1934.

2 Coomaraswamy, 3, p. 5, 1927.

is nothing but an offshoot of the Indus Valley culture according to archaeological evidence; and unless these two hypotheses can be established, it will not be logical to conclude that India was the cradle of the Sumerian civilisation. Regarding this problem Kramrisch opines that the sculptures of the Indus Valley supply the link between the palaeolithic and later Indian arts by observing that "the main medium in India of translation from actual seeing into artistic form is modelling. In this respect the heritage of the palaeolithic art is carried on into the chalcolithic stage, to which the Indus civilisation belongs"[1] But Kramrisch has not proved by concrete examples how the palaeolithic art of India and the Indus Valley sculpture are related with reference to modelling. In India no sculpture has been found as yet to which the palaeolithic age may be ascribed.[2] Therefore it is difficult to substantiate the theory of Kramrisch and it appears that Steir's theory is the best of all.

That the Indus Valley terracotta figurines much influenced the post-Indus Valley pre-Maurya terracotta figurines has been indicated. With the advent of the post-Indus Valley pre-Maurya age the centre of culture shifted from the Indus Valley to the Ganges Valley and new formative principles entered into art, the most important of them being modelling and art-technique. This greatly changed the art of this period and gave it a new shape and meaning.

---

1 *Kramirsch, 2, p. 3, 1933.*

2 *Das Gupta, H. C., pp. 1-96, 1931.*

CHAPTER III

Post-Indus Valley Pre-Maurya.

From the Indus Valley age we come to an age which is between the Indus Valley and the Maurya ages and which may, therefore, be convenier tly called the post-Indus Valley pre-Maurya age. But it should be pointed out here that the possibility of the existence of such an age is denied by a number of scholars. This controversy is so important that it should be treated here in details. In course of a number of papers[1] on early Indian terracotta figurines Gordon has expressed an opinion that certain terracottas which have been ascribed to the post-Indus Valley pre-Maurya age by some scholars are not so early. In this connection he has remarked, "certain terracottas have been singled out and quite arbitrarily classified as 'Primitive' and Pre-Mauryan'. Mr. K. De B. Codrington has already done much to show that the alleged primitiveness unaccompanied by other confirmatory evidence does not indicate great antiquity."[2] Codrington has published two papers[3] in which he has made the above-mentioned assertion criticising the view of Marshall regarding the age ascribed by him to certain terracottas unearthed at Bhita in Allahabad district in the United Provinces and labelled by him as 'primitive' on the ground of archaeological stratification.[4] The main point which Codrington has made against him is that "among the terracotta called 'Primitive' there are many that are definitely comparable with the sculpture of Bharhat and Sanchi (Second-first century B.C.)"[5] This statement seems to be, in all probability, unacceptable.[6] For example, if any body studies the modelling of the chief Maurya figural sculptures belonging

---

1 *Gordon, 3, p. 117, 1935; Ibid, 5, pp. 198-99, 1937; Ibid, 6, pls. VI-IX, 1938.*

2 *Ibid, 3, p. 117, 1935.*

3 *Codrington, 1, pp. 136-37, 1929; Ibid, 2, pp. 141-45, plate, 1931*

4 *Marshall, 2, pp. 71, 72, 73, pl. XXII. 1, 3, 4, 7, 1915. By the term 'primitive' Marshall obviousiy means the post-Indus Valley pre-Maurya age as he has placed these 'primitive' terracotta figurines before the specimens ascribed to the Maurya age.*

5 *Codrington, 1, p. 137, 1929.*

6 *Corbiau is the most severe critic of Gordon's views. She has expressed her views in a number of papers. (Corbiau, 2, pp. 1-3, 1936; Ibid, 3, pp. 150-52, 1937; Ibid, 4, pp. 1-10, 1939).*

to the indigenous type[1], he will most probably conclude that long before the Maurya age there had been prevalent some types of sculpture which were, to some extent, akin to these specimens and which served as prototypes for the Maurya sculptures mentioned above[2]. But this assertion does not consequently mean that all the terracotta figurines of the post-Indus Valley pre-Maurya age are akin to the unknown Maurya sculptures, on the contrary, it means that some of them are different from the Maurya sculptures because all sculptural types do not persist in the succeeding ages.

The points of similarity as well as difference between the sculptures belonging to the Indus Valley and Maurya ages and the highly finished nature of the Maurya figural sculptures, which would not have been possible with the denial of some preceding and, to some extent, similar specimens naturally lead us to visualise the post-Indus Valley pre-Maurya age when terracotta figurines might have been made. At the site of Bhir Mound in Taxila in North-Western India Marshall has unearthed a number of terracotta figurines.[3] Regarding the age of these specimens he remarks, "Of the rest of the miscellaneous objects figured on Pl. XI the only one which does not come from the top stratum is No. 13...Figs. 9 and 14 are characteristic specimens of the primitive terracotta work of this period, and Fig. 15 is a typical example of children's toys...All that can safely be said is that the top stratum belongs unquestionably to the third or fourth century B.C."[4] In the annual report of the following year Marshall illustrates a number of terracotta figurines unearthed at the same site.[5] Regarding the age of these specimens he has not said anything very definite but has remarked that there are four clearly defined strata at

---

1 *Coomaraswamy, 3, pl. III. 8, 1927; Bachhofer, pls. 9-11, 1929.*

2 *In this connection one statement made by Bachhofer regarding the origin of these figural sculptures is highly interesting. He writes, "Long before the Maurya dynasty there had already existed in India an art of wood carving or clay sculpture which definitely shaped and modelled the well-known figures of the Yaksas and Yaksīs. The fact that a century later the artists of Barhut operated with firmly outlined types of gods points in this direction". (Bachhofer, p. 12, 1929).*

3 *Marshall, 12, pl. XI. 9, 14, 15, 1922.*

4 *Ibid, 12, pp. 23, 24, 1922.*

5 *Ibid, 14, pl. XVI. 3-17, 1923.*

Bhir Mound and that the upper-most of all these strata"must... be referred to the 3rd or 4th century B.C."[1] He has further remarked, "The terracottas illustrated in Pl. XVI are all in the characteristic early Indian style recalling to mind the primitive terracottas from early strata of Bhita and other sites in Hindusthan."[2] These show that the above-mentioned terracotta figurines can not, in all probability, be placed later than the post-Indus Valley pre-Maurya age.

At Bhita in Allahabad district in the United Provinces Marshall has discovered a number of terracotta figurines which, as has been shown beforehand, may be ascribed to the post-Indus Valley pre-Maurya age.

At Buxar in Shahbad district in Bihar Banerji-Sastri has unearthed a number of terracotta figurines[3] some of which should be placed in this age on the consideration of archaeological stratification. Regarding the find-spot of these antiquities he remarks, "The site at Buxar is an extensive mound and a quarter of a mile in length, rising about 30 feet from the present level of the town, and 52 feet from the bed of the Ganges... Burrowing underground from the present surface level was unearthed the Maurya stratum about 35 feet below, with contemporary brick structures, and terracotta including a seal inscribed in Aśokan Brāhmī and in pure Magadhi reading Śadaśa(n) aśa; cf. plate II. Below this level, down to the bed of river, 52 feet from the present surface, were laid bare the remains of a finely built city of the chalcolithic period, and beneath this city, layer after layer of earlier structures, erected successively on the ruins of their predecessors."[4] (Fig. 52) This statement leads one to conclude that the terracotta figurines found at the strata below 35 feet at this site may be ascribed to the post-Indus Valley pre-Maurya age. Further the consideration of style which consists mainly in the peculiar headdresses worn by these figurines probably leads one to the same conclusion.

At Bulandi Bagh in Patna district in Bihar ancient terracotta

---

1 *Marshall, 14, p. 18, 1923.*

2 *Ibid, 14, p. 20, 1923. By this remark Marshall obviously intends that these terracotta figurines are to be referred to the post-Indus Valley pre-Maurya age.*

3 *Banerji-Sastri, 1, pp. 187-91, 9 pls. 1930; Ibid, 2, pp. 1-3, pl. 1932; Ibid, 4, pp. 248-61 14 pls., 1934. It should be pointed out that the terracotta figurines illustrated in Banerji-Sastri, 4, pp. 248-61, 14 pls, 1934 are not properly catalogued.*

4 *Ibid, 4, pp. 249-50, 1934.*

figurines have been found some of which may be ascribed to this age on the consideration of archaeological stratification. In this connection special importance should be attached to a glass-seal found in square N 33 C 3 at the depth of 7 ft. 6 in. and inscribed *abhayavamasa*[1] (Fig. 53) and to another glass-seal found in square N 34 d at the depth of 13 ft. 6 in. and inscribed mama(śa)[2] (Fig. 54) at Bulandi Bagh. No inscribed antiquity is reported to have been found below the stratum of 13 ft. 6 in. at Bulandi Bagh. The palaeographical study of *ma* as found on the first mentioned seal is important. It is an inverted form which is found not only in the Bhattiprolu inscriptions[3] ascribed to the Maurya age by Bŭhler.[4] Moreover the undoubted similarity of *a*, *bha*, *va*, *ya* and *śa* inscribed on this seal to similar letters found in the inscriptions of Aśoka leaves no doubt that this seal should be ascribed to the Maurya age. The letters m*a* and (*sa*) found on the second seal are also similar to such letters found in the inscriptions of Aśoka. This shows that the strata below 7 ft. 6 in. may be either Maurya or post-Maurya. The present author has had the opportunity of carefully studying all the terracotta figurines, unearthed at Bulandi Bagh and preserved in the Patna Museum, with the help of the official record containing exact information regarding the actual find-spot of these figurines and of the above-mentioned two inscribed seals and found that four terracotta specimens,[5] of which three have been tentatively ascribed to the post-Indus Valley pre-Maurya age by Comarswamy,[6] may be placed in this age if we assume that the strata lower than 13 ft. 6 in. are post-Indus Valley pre-Maurya. The peculiar head-dress, dress and ornaments worn by two of these specimens[7] probably differentiate them from the Maurya specimens; but the other two specimens[8] whose facial type has resemblance to that of some Maurya and Śunga sculptures may also be ascribed to

---

1 *Jayaswal, 3, pp. 191-92, 198, plate facing p. 189, 1924.*

2 *Ibid, 3, pp. 191, 199, plate facing p. 189, 1924.*

3 *Luders, notices nos. 1329-39, 1909-10.*

4 *Buhler, tafel II. 32. XIII-XV, 1896.*

5 *Spooner, 5, pl. I, p. 27, pl. XVI, 1920.*

6 *Coomaraswamy, 4, p. 70, tafel, 2, nos. 14, 16, tafel 7, no. 51, 1928.*

7 *Spooner, 5, pl. XVI. 3, 4, 1920.*

8 *Ibid, 5, pl. XVI. 1, 2, 1920.*

the post-Indus Valley pre-Maurya age for the reasons stated above in connection with the criticism of Codrington's remarks regarding the attribution of age to some terracotta figurines by Marshall.

At Kadamkuan, Bakarganj, Bhiknapahari, Mussallapur and Golakhpur which are all close to each other and near Patna in Bihar Jayaswal has discovered certain terracotta figurines which may be ascribed to this age on the consideration of archaeological stratification. As in the case of the Buxar and Bulandi Bagh specimens already referred to special importance should be attached to an inscription found on one of the objects discovered at Kadamkuan[1] (Fig. 55) from a depth of 14 ft. This inscription is Viśakhaśa. On the consideration of its palaeography this inscription is to be ascribed to the Maurya age.[2] As a corroborative evidence "silver punched and copper coins also have been found which bear Maurya marks."[3] From this evidence it seems logical to conclude that the strata below 14 ft. at Kadamkuan is either Maurya or pre-Maurya. Regarding this problem Jayaswal has observed, "In other parts of India (Sarnath, Rampurva etc.) the Aśokan level is 13'. At Patna, wherever a well is dug, the Maurya level is at 14' or 13'. Nothing Guptan has been found in the present excavations which shows that the place ceased to be inhabited before the Guptan age. The general Maurya level from earlier coin finds (Golakhpur 15') and other experiences of mine extending over twenty-one years at Patna is 14 to 12 feet."[4] Therefore the stratum below 14 ft. may be taken as post-Indus Valley pre-Maurya. On this consideration one terracotta figurine found at a depth of 17 ft. in Bhiknapahari[5] and another terracotta

---

1 *Jayaswal, 2, p. 125, pl. XXX. 3, 1935.*

2 *The remarkable similarity between kha, vi and śa of this inscription on one hand and khi (Buhler, tafel II, 10, II. 1896), va (Ibid, 36 II. 1896) and śam (Ibid, 37, II, 1896) respectively on the other hand on the Kalsi inscriptions of Aśoka should be noted. It is interesting to note that these three types of letter do not occur side by side in the later inscriptions.*

3 *Jayaswal, 2, p. 125, 1935.*

4 *Ibid, 2, p. 126, 1935 ; but objection may be raised for the terminous a quo of theMaurya age at Patna. At Bulandi Bagh a glass seal, inscribed abhayavamasa in the Maurya Brahmi Script and referred to above, has been found at a depth of 7 ft. 6 in.*

5 *Ibid, 2, pl. XXX. 1, 1935.*

figurine found at a depth of 18 ft. in the same site[1] should be ascribed to the post-Indus Valley pre-Maurya age.

Besides the above mentioned terracotta figurines which have been ascribed to the post-Indus Valley pre-Maurya age on the consideration of archaeological stratification and the find-spot of inscribed antiquities there are some other specimens which are to be attributed to this age on the consideraton of style. Regarding this point Coomaraswamy observes, "Minor antiquities of undoubted pre-Maurya date have been found at various sites, of which the Bhir Mound at Taxila is the most important. The remains excavated here include beads and lathe-turned polished hard stones, terracotta reliefs (someresembling the Earth goddess from Lauriya referred to above)...Other terracottas of probably pre-Maurya date have been found at Nagari, Basarh, Bhita and Pataliputra."[2] It should be pointed out here that though certain terracotta figurines have been ascribed to the post-Indus Valley pre-Maurya age on the consideration of archaeological stratification and the find-spot of inscribed antiquities, yet it can not be said with absolute definiteness that they are to be ascribed to the post-Indus Valley pre-Maurya age and not later, i.e., the Maurya age. On the contrary, it may be said that they can rot be placed later than the Maurya age, i.e., the Maurya age and that other considerations help us to conclude that they may be ascribed to the post-Indus Valley pre-Maurya age. On this consideration there is no evidence to prove that certain terracotta reliefs found at Bhir Mound in Taxila are of urdoubted pre-Maurya date. It has been shown that, in the absence of any cor tradictory evidence, certair Bhir Mound terracotta figurines should be ascribed to the post-Indus Valley pre-Maurya age. Further there is no evidence to show, asCoomaraswamy has done, that certair terracotta figurines fourd at the Bhir Mound in Taxila are of undoubted post-Indus Valley pre-Maurya age and that certain terracotta figurines found at Bhita and Pataliputra[3] are of probably post-Indus Valley pre-Maurya age. On the contrary, good reasons have been adduced beforehand to show that there are equal reasons for ascribing certain terracotta figurines to the post-Indus Valley pre-Maurya age.

The terracotta figurines at Nagari have been unearthed by Bhandarkar[4] but he has not said anything regarding the age of

---

1 *Jayaswal, 2, pl. XXXII, 1, 1935.*

2 *Coomaraswamy, 3, p. 10, 1927.*

3 *By the term "Pataliputra" Coomaraswamy obviously refers to the terracotta figurines found at Bulandi Bagh.*

4 *Bhandarkar, 4, pls. XXI. b.c. XXII. a, XXIV 17, 21, 22, 24-26, 40, 63, 66, 70, 71, 1920.*

these examples. On the stylstic consideration it is possible to divide them into two groups.[1] The group which is earlier in age appears to belong to the Maurya age because the animal figurines are crude in execution and the illustrated female figurine betrays the Maurya stamp.

The terracotta figurines of Basarh have been unearthed by Bloch[2] and Spooner[3]. It is true that the specimens illustrated by Bloch are very ancient, yet he has not made any attempt to ascertain the age of these examples. There is no doubt that some of these examples are Maurya[1] if viewed from the stylistic point. There are some other figurines which may be referred to the post-Indus Valley pre-Maurya age on account of extreme crudeness.[5] There are some other figurines which may be referred to the post-Indus Valley pre-Maurya age on account of their more affinity with the figurines of the Indus Valley age than with those of the Maurya age.[6] Spooner has not made any definite statement regarding the age of those figurines which he has discovered at Basarh. It may be opined that on the stylistic ground they are to be ascribed to the Maurya age.

At Bulandi Bagh Page has unearthed one terracotta female figurine[7] which may be ascribed to the post-Indus Valley pre-Maurya age on account of its close analogy with some of the terracotta figurines found at Bulandi Bagh and referred to this age beforehand.

Besides these figurines there are some other specimens which have been ascribed to this age. At the outset it may be pointed out that these figurines have not been found in course of actual

---

1 *One group is represented by figurines illustrated in Bhandarhar 4, pl. XXIV. 17, 21, 22, 24-26, 40, 63, 66, 70, 71, 1920 and the other group by figurines illustrated in Ibid, 4, pls. XXI. b, c, XXII. a, 1920. On the stylistic consideration the former group is earlier in age than the latter group.*

2 *Bloch, 1, pl. XXXVIII. 1, 3, 5-17, 1906.*

3 *Spooner, 2, pls. XLIII-XLV. 1917.*

4 *In this connection the great similiarity between the female figurine (Bloch, 1, pl. XXXIX 16, 1906) and the Didarganj female figure (Bachhofer, pl. 9, 1929) of the Maurya age should be particularly noticed.*

5 *Bloch, 1, pl. XXXIX. 5, 6, 1906.*

6 *Ibid, 1, pl. XXXIX. 7, 9, 11, 13, 1906.*

7 *Page, pl. XXXI. k, 1930.*

excavation but have been procured from the curio-dealers. Coomaraswamy has written two papers[1] in which he has tried to prove that some terracotta figurines preserved in the Boston Mseum of Fine Arts and procured from the curio-dealers are to be ascribed to this age. It is extremely difficult to follow the arguments by which he tries to ascribe them to this age. But there are specimens illustrated in his papers which are to be ascribed to this age on very clear stylistic consideration. There is one unique example[2] and some examples of the same type[3] which may be ascribed to this age on the consideration of style. In one of these two papers Coomaraswamy has remarked regarding this figurine. "The first group may be tentatively decribed as Indo-Sumerian, and dated perhaps in the secord millennium B.C. It is represented by one very perfect figurine (Fig. 1) and three fragments."[4] But it appears that there is no good reason for ascribing this figurine to the Indus Valley age,which Coomaraswamy calls as the Indo-Sumerian age, as no terracotta figurine of this type has been found in the Indus Valley. Therefore he appears to be more rational when he does not refer this to an exact age but simply calls it "as a terracotta from Peshawar"[5] and ascribed it to some part of the second millennium B.C."[6] There are many reasons, which will be stated later on in connection with the foreign influence on the post-Indus Valley pre-Maurya terracotta figurines, for which this figurine should be placed between the Indus Valley and the Maurya ages, i.e., in the post-Indus Valley pre-Maurya age. Coomaraswamy has ascribed certair other terracotta figurines[7] to the post-Indus Valley pre-Maurya age. With the exception of one figurine[8]

---

1 *Coomaraswamy, 2, pp. 90-96, 1927 ; Ibid, 4, pp. 64-76, figs. 1-51, 1928.*

2 *Ibid, 2, fig. 1 on p. 91, 1927 ; Ibid, 4, pp. 65-67, figs. 1, 2, 1928.*

3 *Ibid, 4, p. 67, figs. 3, 4, 1928.*

4 *Ibid, 2, p. 90, 1927.*

5 *Ibid, 4, p. 65, 1928.*

6 *Ibid, 4, p. 67, 1938. The similar terracotta figurines illustrated in Gordon, 1, pl. XIII. fig. 2, nos. 9, 12, 29, 1932 ; Ibid, 2, pp. 69-71, fig. 1, nos. 1, 2, 3, 1934 should be referred to this age. Other figurines illustrated in Gordon, 2, pp. 69-71, fig. 1, nos. 4-6—1934 may also be ascribed to this age on account of their archaicness.*

7 *Coomaraswamy, 2, fig. 2-5, 8, 9, 16, 1927.*

8 *Ibid, 2, fig. 2, 1927.*

all these terracotta figurines are very closely similar to the Maurya stone-sculptures. Their stylistic consideration does not help us in attributing them to the post-Indus Valley pre-Maurya age for the reasons mentioned above. The following are the reasons for which one terracotta figurine, mentioned above, has been ascribed to this age. The hands and the legs taper almost to points ; this characteristic is not found in the Maurya stone-sculptures and terracotta figurines. Moreover it has more affinity with the nude figurine on the Layriya Nandangarh gold-plaque[1] which has been referred to the seventh or eighth century B.C. than with the Maurya stone sculptures and terracotta figurines. In another paper, already referred to, Coomaraswamy has ascribed certain terracotta figurines to the post-Indus Valley pre-Maurya age.[2] He has ascribed these specimens to this age on the stylistic ground ; but it is extremely difficult to follow his arguments by which he comes to this conclusion. Some of the terracotta figurines illustrated in this paper[3] are the same figurines which have been illustrated in another paper[4] and which have already been shown to belong to the post-Indus Valley pre-Maurya age on stylistic consideration. Two more figurines[5] of one of these types have been shown to belong to this age. One other specimen,[6] related to another specimen[7] referred to this age, may be ascribed to this age. Three figurines[8] found at Bulandi Bagh and illustrated in this paper have already been shown to be ascribed to this age on the ground of archaeological stratification. The remaining figurines do not produce evidence to be ascribed to this age. In an article Salmony has ascribed certain terracotta figurines[9] to this age ; but as the exact find-spot of these figurines is not known and as style does not help us, it is better to keep these specimens aside. In a recent article[10]

---

1 *Coomaraswamy, 3, pl. XXX. 105, 1927.*

2 *Ibid, 4, figs. 1-6, 9-23, 33, 39, 40, 51, 1928.*

3 *Ibid, 4, figs. (1-2), 5, 1928.*

4 *Ibid, 2, figs. 1, 2, 1927.*

5 *Ibid, 4, figs. 3, 4, 1928.*

6 *Ibid, 4, fig. 6, 1928.*

7 *Ibid, 4, fig. 5, 1928.*

8 *Ibid, 4, figs. 14, 16, 51, 1928.*

9 *Salmony, pl. XXX. 1, 2, 1928-29 ; Das Gupta, 3, pp. 1—6, 1936.*

10 *Sternbach, pp. 1-26, pls. I-XVII, 1941.*

Sternbach has studied a group of terracotta figurines in the collection of Dr. Engeniue Banasinski, Consul General for Poland in Bombay. He has not stated the actual find-spot of these specimens. He has divided them into a number of groups among which there are two, viz., (1) Indus Valley upto 400 B.C. and (2) Late pre-Maurya (from 400 to 200 B.C.) It seems that the author has made some mistake in naming these two groups. The first group can not be Indus Valley terracottas as all the terracottas shown in this group are post-Indus Valley pre-Maurya on the stylistic ground and the second group can not be called late pre-Maurya terracottas as all the specimens included in it are Maurya specimens from the stand-point of style. The above discussion shows that the terracotta figurines of the post-Indus Valley pre-Maurya age may be said to have been found at Buxar, Bulandi Bagh, Bhiknapahari, and Basarh in Bihar in Eastern India, Bhita and Mathura in the United Provinces in mid-India, Taxila and Peshawar in North Western India.

The post-Indus Valley pre-Maurya terracotta figurines may be divided into three classes, viz., (a) human figurines[1], (b) animal figurines,[2] (c) bird figurines.[3] The human figurines may again be sub-divided into four divisions, viz., (a) male figurine,[4]

---

1 *Bloch, 1, pl. XXXIX. 6, 1906 ; Marshall, 2, pl. XXII. 7, 1915 ; Spooner, 5, pl. 1, pl. XVI. 1-4, 1920 ; Marshall, 12, pl. XI. 9, 14, 1922 ; Ibid, 14, pl. XVI. 3-15, 17, 1923 ; Coomaraswamy, 2, pp. 90-91, fig. 1, 1927 ; Ibid, 4, pp. 67, 68, figs. 3-6, 1928 : Page, pl. XXXI. K, 1930 ; Gordon, 1, fig. 2, nos. 9, 12, 99, ä932 ; Ibid, 2, pp. 56-57, fig. 1, Nos. 1-6, 1934 ; Jayaswal, 2, pls. XXX. 1, XXXII.* 1, *1935 ; Sternbach, pls. I-IV, nos.* 1-*8,* 1941. *It should be noted for the sake of completeness that the Buxar terracotta figurines can not be cited as they seem to be not properly catalogued,* (*Banerji Sastri,* 1, *pp.* 187-91, *9 plates,* 1930 ; *Ibid, 2, pp.* 1-2, *pl.* 1932 ; *Ibid, 4, pp.* 248-61, 14, *pls.* 1934).

2 *Bloch,* 1, *pl. XXXIX, 5, 9,* 11, 13, 1906 ; *Marshall. 2, pl. XXII.* 1, *3, 4,* 1915 ; *Ibid,* 12, *pl. XI.* 15, 1922.

3 *Bloch,* 1, *pl. XXXIX. 7,* 1906 ; *Marshall,* 14, *pl. XVI.* 16, 1923.

4 *Bloch,* 1, *pl. XXXIX. 6,* 1906; *Spooner, 5, pl.* 1, *pl. XVI. 2,* 1920; *Marshall,* 12, *pl. XI.* 14, 1922 ; *Ibid,* 14, *pl. XVI. 4, 6, 7,* 1923; *Coomaraswamy, 4, p. 76, fig. 3,* 1928 : *Gordon, 2, pp. 56-57, fié.* 1, *No. 4,* 1934; *Jayaswal, 2, pl. XXXII.* 1, 1935.

(b) female figurine[1], (c) figurine whose sex is identifiable[2] and (d) man and woman[3]. In order to make a true estimate of these figurines we should divide our enquiry into three divisions dealing with modelling, linear composition, dress and jewellery.

Regarding the first problem it should be pointed out that three different types of modelling are prevalent in this age. Regarding the first type of modelling we should take into consideration one very excellent example.[4] (Fig. 56) Its nose is formed by pinching the clay together in such a way that it forms a projection continuous with the forehead. Its eyes are formed by separately affixing the two lids, mouth is not properly indicated, breasts are small and separately affixed, navel is not indicated, mount of Venus and sex are clearly indicated, pubic hair is not indicated, arms are horizontally extended and end in points without the indication of hands. Its two legs taper together almost to a point and the separating of the legs is indicated only by an incised line. Its hair hangs down the back in long braids and seems also to hang down to the shoulders besides the ears in front. It is a nude figurine having no indication of dress. It wears a head-dress which is turreted. So far as ornaments are concerned, one rosette is separately affixed on one side, originally probably on each side. Two ear-rings of moderate size are worn in each ear. It wears four necklaces, the upper two being "dog-collared" and the lower two flowing downwards. It wears an ornament consisting of a double chain fastened in front below the breasts by a perforated boss, passing over the hips, and again fastened at the back by another boss, with two smaller bosses on the shoulders. There is a girdle on the hips and the anklets are indicated. It should be noted that this type of figurine is found only in North-Western India.

The linear composition of this figurine gives it only the static character as the lines composing this figure are symmetrical on both sides.

---

1 *Marshall, 14, pl. XVI. 9-15, 1923; Coomaraswamy, 2, pp. 90, 92, fig. 1, 1927 ; Ibid, 4, p. 67, figs. 4-6, 1928 ; Page, pl. XXXI, K, 1930; Gordon, 1, pl. XIII. fig. 2, Nos. 9, 12, 29, 1932 ; Ibid, 2, pp. 56-57, fig. 1, Nos. 1-3, 1, 6, 1934; Jayaswal, 2, pl. XXX. 1, 1935; Sternbach, figs. 1-8, 1941.*

2 *Marshall, 2, pl. XXII. 7, 1915; Ibid, 12, pl. XI. 9, 1922; Ibid, 14, pl. XVI. 5, 17, 1923.*

3 *Ibid, 14, pl. XVI. 3, 8, 1923.*

4 *Coomaraswamy, 2, pp. 90, 92, fig. 1, 1927.*

So far as dress is concerned, it should be noted that this figure is absolutely nude giving special emphasis on the pudenda and the breasts.

This figure wears jewellery of various patterns among which special mention may be made of the *channavira*. Besides this it wears dog-collared and hanging necklaces, ear-rings and anklets.

The second type of figurine can be best illustrated by a fairly well-preserved example.[1] (Fig. 57) In it we find nearly all the chief peculiarities of the modelling of the third type of figurine to be referred to below except two very important characteristics which are given below. First, the arms are not naturalistically treated but end, as it were, in points. Secondly, in the like manner the feet are not naturalistically treated but end, as it were, in points. This characteristic of modelling also shows that this type of figurine should be placed between the first type and the third type to be referred to below.

So far as the linear composition is concerned, it has got only the static element as the lines are the same on both sides.

It is an absolutely nude figurine wearing no garment though the sex-organ is not visible.

It is also a highly jewelled figurine wearing heavy ear-rings, necklace. girdle, wristlet and anklet.

But the third type of figurine which is by far the greatest in number follows a different style of modelling. The first point which should be noted is that there is a great difference between these figurines and the Indus Valley figurines. The modelling of these figurines undoubtedly connects them more with the Maurya sculptures than with the Indus Valley sculptures. The main characteristics of modelling which distinguish these figurines from the Indus Valley figurines are the following; (1) any figurine is more related to the Maurya sculpture than to the Indus Valley sculptures, (2) no part of the body is separately made and affixed; but the body is moulded. Let us now deal with the modelling in details. Face is either oval[2] or round.[3] Unlike the eyes of the Indus Valley terracotta figurines the

---

1 *Coomaraswamy, 4, p. 68, fig. 5, 1928.*

2 *For a beautiful specimen having this type of face see Spooner, 5, pl. I. pl. XVI. 1, 1920.*

3 *For a beautiful specimen having this type of face see Ibid, 5, pl. I. pl. XVI. 2, 1920.*

eyes are not separately made and affixed but are modelled. The shape of the eye is generally oval.[1] Unlike the Indus Valley examples the ears of these figurines are very closely modelled.[2] The nose is not made by a pinching up of the clay as in the case of the Indus Valley specimens but is modelled.[3] Mouths are also very naturallistically modelled.[4] The arms are naturalistically modelled with the clear indication of the elbow, the wrist and the fingers.[4] The prototype of this kind of arm is found in the case of the Maurya and the Śuṅga sculptures. Like the arms the legs are also modelled in a naturalistic way having the indication of the knee, the ankle and the toes.[6] In short, the body-anatomy of these figurines resembles more closely that of the sculptures of the succeeding age than that of the Indus Valley examples, though there is evidence to show that the post-Indus Valley pre-Maurya terracotta figurines serve as a link between the Indus Valley and the Maurya terracotta figurines.

So far as the linear composition is concerned, it may be pointed out that all the figurines are more dynamic in nature than the figurines belonging to the first two groups.

When we consider the dress worn by these figurines, the point which strikes us is that some of these figurines are made,[7] some of these figurines have the upper body bare and the lower body clothed[8] and some of these figurines are fully clothed.[9] The second important point is the variety of the head-dresses worn by these figurines. Banerji-Sastri has tried to prove that the Vedic *Opaśa* and *Kaparda* are to be identified with some of the head-dresses worn by the figurines unearthed at Buxar,

---

1 *Spooner, 5, pt. I, pl. XVI. 2, 1920.*

2 *Ibid, 5, 1920.*

3 *Ibid, 5, 1920.*

4 *Ibid, 5, 1920.*

5 *Ibid, 5, pt. I, pl. XVI. 3, 1920.*

6 *Page, pl. XXXI. K, 1930.*

7 *Marshall, 12, pl. XI. 14, 1922; Jayaswal, 2, pl. XXXII. 1, 1935.*

8 *Marshall, 14, pl. XVI. 6, 7, 1923; Page, pl. XXI. K. 1930.*

9 *Spooner, 5, pl. I. XVI. 4, 1920.*

but it appears that the identification proposed by Banerji-Sastri is not acceptable.[1]

Let us now consider the ornaments worn by these figurines. Many figurines wear ear-rings of different patterns. Necklace is also worn by different figurines. They are of different varieties. The main types of necklace are two, viz., one which is tightly worn round the neck and the other which flows downwards. The female figurines also wear the girdle which is of different shape. There are some figurines which wear anklets and armlets. The main point of interest regarding the ornaments is that the ornaments worn by these figurines are closely alike to ornaments found on the body of the figurines of the succeeding ages in India.

The animal-representation in clay may be divided into two classes, viz., (a) animal and (b) bird. The most interesting characteristic of the animal-representation is its toy-nature.

---

1 *Banerji-Sastri, 2, pp. 1-3, 1 plate, 1932. All occurrences of the terms 'opasa' and 'kaparda' in Vedic literature have been noticed by Macdonell and Keith, pp. 124-125, 135, 1912. The term 'opasa' occurs in Rg-Veda, i. 173, 6; viii. 14, 5; ix. 71, 1; X. 85, 8. It means probably a frontlet in i. 173, 6, a diadem in viii. 14, 5, ix. 71, 1;but its meaning is uncertain in X.85,8.It occurs in Atharva-Veda, vi. 138, 1-2; ix. 3, 8. The term 'opasa' occurring in vi. 138, 1-2 means some head-ornament worn distinctively by women according to Whitney who relies on its commentary as stri-vyanjanam. (Whitney, p. 384, 1905), and "horn" according to Geldner. (Ibid) The term 'opasa, occurring in ix. 3,8 is applied metaphorically in describing the roof a house. (Macdonell and Keith, vol. I, p. 124, 1912). This term also occurs in Pañchavimsa Brāhmana, iv. 1, 1. In Taittirīya Samhitā, iv. 1, 5, 3; Maitrayanī Samhitā, ii. 7, 5; Vājasenīya Samhitā xi, 56 the goddess Smirāti is called svaupasā. According to Zimmer it means the false plaits of hair. Therefore the term 'opaśa' meaning head-dress occurs in Rg. veda, i. 173, 6, viii. 14, 5, ix. 71, 1. But when this term is used here in a general sense only, there is no justification for connecting 'opasa' with the head-dresses worn by the Buxar terracotta figurines. The term "kaparda" (Ibid, p. 135, 1912) occurring in Vedic literature does not mean head-dress but "braid". That is, it means the custom of wearing the hair in braids or plaits. The terms kumba (Ibid, p. 163, 1912) and kurira (Ibid, p. 164, 1912) mean female head-ornaments.*

Among animals elephant,[1] hare,[2] dog,[3] ram,[4] and bullock[5] are represented. The ram has been very naturalistically modelled. It is interesting to note that there is a great similarity between one of the specmens[6] already referred to and one specimen belonging to the Indus Valley age.[7] Though the specimens representing dog already referred to does not exactly resemble any Indus Valley specimen, yet there is one interesting point by which this specimen may be connected with some specimen of the Indus Valley age. That is the treatment of the eyes. The eyeballs are separately modelled and then stuck within the sockets. This is a characteristic which is very commonly found in the Indus Valley age.

Among birds dove[8] and cock[9] are represented. There is a general similarity in treatment between this dove and other specimen of the Indus Valley age[10]. It is also interesting to note that the example of cock may be probably taken as the earliest representation of its kind in Indian plastic art.

The terracotta figurines of this age may be divided into two groups, viz., religious and secular. Regarding the question of the first group of figurines it should be pointed out that, of the figurines belonging to this age, there are some female figurines which are fully nude[11] (Figs. 56, 57), some female figurines which are winged, bare in the upper body and clothed in the

---

1 *Marshall, 2, pl. XXII. 1, 4, 1915.*

2 *Ibid, 2, pl. XXII. 3, 1915.*

3 *Bloch, 1, pl. XXXIX. 13, 1906.*

4 *Ibid, 1, pl. XXXIX. 5, 9, 1916.*

5 *Marshall, 12, pl. XI. 15, 1922.*

6 *Bloch, 1, pl. XXXIX. 9, 1906.*

7 *Mackay, 2, pl. XCVII. 4, 1931.*

8 *Bloch, 1, pl. XXXIX. 7, 1906.*

9 *Marshall, 14, pl. XVI. 16, 1923..*

10 *Mackay, 2, pl. XCVI. 1, 1931.*

11 *Coomaraswamy, 2, fig. 1, 1927; Ibid, 4, p. 68, tafel 1, no. 5, 1928.*

lower body, (Fig. 58)[1] some female figurines whose lower body is clothed, upper body is nude and ornamented[2] (Fig. 59), some female figurines with child[3] whose upper body is nude (Fig. 60). In all these types of figurines general nudity or semi-nudity is the most important characteristic. Therefore it is apt to conclude that they represent female fertility figurines. It has been shown in course of discussion about the female fertility figurines of South India and of the Indus Valley age that these figurines may be broadly divided into three divisions, viz., (a) Divine Mother or Isis type, (b) Personified yoni or Baubo type and (c) Divine Woman or Ishtar type. Here also it is possible for us to divide these figurines accordingly. (a) Divine Mother or Isis type —So far as this type of figurine is concerned, we may take only one example. (Fig. 60). There is no doubt that it represents the Divine Mother or Isis type because it has all the major characteristics of this type. First, its body is absolutely bare having the breasts in an absolutely bare condition. Secondly, a child is represented as suckling her. The first characteristic shows it as a female fertility figure because the breasts which are one of the most important female fertility characteristics are shown in absolute nudity. Further the second characteristic shows that it belongs to the Divine Mother or Isis type.

(b) Divine Woman or Ishtar type—So far as this type of specimens is concerned, there are certain specimens (Figs. 56, 57, 59). They are identified as belonging to the Divine Woman or Ishtar type for the following reasons. Firstly, these specimens have no characteristic by which they might be identified as secular. Secondly, they have the bare breasts which are one of the major female fertility characteristics. Thirdly, they have not got any indication by which they might be identified as either the Divine Mother or Isis type or the Personified yoni or Baubo type. On these considerations we identify these two specimens as representing the Divine Woman or Ishtar type.

Besides these female religious figurines there are some other female figurines which should be taken as religious.[4] (Fig. 61) It is probably a winged figurine. It is very plausible that it represents some deity though we are not sure about its identification. Indian literary sources do not help us in this respect.

---

1 *Marshall, 12, pl. XI. 9, 1922 (possibly its upper body is nude); Page, pl. XXXI. k, 1930.*

2 *Spooner, 5, pt. 1, pl. XVI. 3, 1920.*

3 *Marshall, 14, pl. XVI. 9, 1923.*

4 *Spooner, 5, pt. 1, pt. XVI. 4, 1920.*

There are also a few male figurines which may be taken as religious.[1] One of these specimens[2] is mutilated but from the posture of the legs we may say that it is a religious figurine (Fig. 62). The other specimen[3] (Fig. 63) appears more probably to be a religious figure. Its jata-like head-dress, rosary, necklace, rosary-girdle, absolute nudity, nude sex-organ and yogic posture of legs characterise it as a religious figure. Jayaswal identifies this as "a yogin, probably Siva"[4]; but it should be pointed out that there is no distinct iconographical peculiarity by which we can identify it as Siva.

Let us now deal with the secular figurines. It is only on the consideration of their posture that we can say that they are secular. Among these there are some examples which are exquisite pieces of work of art in as much as they vividly represent the human life. One male torso found at Bhir Mound in Taxila[5] (Fig. 64) is one of the finest examples of secular figurines and shows the enormous strength which it possesses. On the other hand, the smiling male child-head[6] (Fig. 65) and the smiling female child-head[7] (Fig. 66) show in the very realistic manner the inherent simplicity of juvenile mind. Incidentally it may be remarked that these three examples may be taken as the finest specimens of ancient Indian plastic art.

Let us now deal with the problem of the relation of these terracotta figurines with the contemporary and succeeding sculptures of India. Regarding the first point it should be mentioned that besides these specimens there are a very few sculptures which may be ascribed to this age. There is only one specimen which has been referred to this age, viz., the Lauriya-Nandangarh gold-plaque bearing a nude female

---

1 *Marshall, 2, pl. XXII. 7, 1915; Jayaswal, 2, pl. XXXII, 1, 1935.*

2 *Marshall, 2, pl. XXII. 7, 1915.*

3 *Jayaswal, 2, pl. XXXII. 1, 1935.*

4 *Ibid, 2, p. 126, 1935.*

5 *Marshall, 14, pl. XVI. 6, 1923.*

6 *Spooner, 5, pt. I, XVI. 2, 1920.*

7 *Ibid, 5, pt. I. pl. XVI. 1, 1920.*

figure.[1] (Fig. 67) In spirit and style it resembles very closely one terracotta figurine of this age[2] (Fig. 57) though the arms and the legs of this terracotta figurine are differently modelled and the female sex-organ is not indicated.

Regarding the second point it should be noted that the sculptures of the Maurya age are made in terracotta, stone and other materials. It has been said beforehand that there is a greater similarity between the post-Indus Valley pre-Maurya terracotta figurines and the Maurya sculpture than between the post-Indus Valley pre-Maurya terracotta figurines and the Indus Valley terracotta figurines. In this connection the remarkable similarity between one terracotta male torso[3] found at Bhir Mound in Taxila (Fig. 64) and belonging to this age and one Yaksha figure found at Patna and belonging to the Maurya age[4] (Fig. 68) should be noted to prove our point. If anybody compares these two figures, he will find that there is the fundamental similarity in modelling and dress between these two figures. Moreover we find in the Maurya figure a further development of the figurine of this age so far as modelling and dress are concerned.

Regarding the question of the relation between the post-Indus Valley pre-Maurya terracotta figurines and Western Asiatic sculptures two terracotta figurines belonging to this age should be specially mentioned. So far as the first figurine[5] is concerned (Fig. 56), there is so much extra-Indian or rather Western Asiatic influence in it that at first sight it appears more

---

1 *Bloch, 4, p. 122, fig. 4, 1909. Bloch has identified this figure with Prithivī (Ibid). Coomaraswamy has also agreed to this identification (Coomaraswamy, 3, p. 10, 1927) but later on says that its identification with Prithivī lacks proper evidence. (Ibid, 4, p. 68, 1928). As an authority to his own statement he refers to Keith, p. 68, note 5, 1925. Regarding this figure Keith has remarked, "The suggestion that the female figure on a gold leaf found in a Lanriya Nandangarh tumulus is a presentation of Prithivī of the eighth century B.C. (C.H. I. i. 616) is wholly unproved and implausible." (Keith, p. 68, note 5, 1925) Apart from its identification it is quite clear from a consideration of the type that it does not represent any secular figure but a female deity.*

2 *Coomaraswamy, 4, p. 68, tafel, 1, no. 5, 1928.*

3 *Marshall, 14, pl. XVI. 6, 1923.*

4 *Bachhofer, pl. 10—the left figure, 1929.*

5 *Coomaraswamy, 2, p. 91, fig. 1, 1927.*

to be Western Asiatic origin. According to Coomaraswamy the Indianness of this figurine consists in the following motifs. First, the jewelled chain consisting of a double chain fastened in front below the breasts by a perforated boss, passing over the hips, and again fastened at the back by another boss, with two smaller bosses on the shoulders..... is a most characteristically Indian ornament, known as a *channavīra*; it occurs already on one of the very oldest Indian sculptures in stone, the Besnagar Yakshī, again at Bharhut, Sirkap and in later Indian art generally".[1] Coomaraswamy further remarks, "Among other peculiarities conspicuously, if not quite exclusively Indian, may be mentioned the girdle, the anklets, the rosette on the head-dress, and the fact that there is no indication of hair on the pubic triangle;"[2] but, truly speaking, there is not a single characteristic in this figurine which connects it with Indian sculpture definitely. Regarding the jewelled chain on which greatest stress has been given to prove its Indianness he has himself admitted that a similar ornament has been found on the body of the figurines from Susa and other places near it.[3] The most important feature which connects this figurine with Western Asiatic figurines is certainly the treatment of the arms and the legs. The legs are treated in such a way as to taper almost to a point, their separating being indicated only by an incised line. Coomaraswamy refers to one figurine of Western Asia where also there is a similar and marked tendency to suppress all indications of the feet.[4] Besides this example two other terracotta figurines[5] which are ascribed to 2900 B.C. and 2850 B.C. may be cited for this purpose. The legs of these two figurines almost taper to a point and their separating is indicated only by an incised line exactly in the same manner as we find in the case of the figurine under discussion. One of these figurines has been found at Nippur and the findsopt of the other which is unknown is probably a place near it.[6] Regarding the non-Indian character of the arm Coomaraswamy has rightly compared this figurine with an example having similar arms and found at Susa.[7] One such figurine is in the collection of Salle

---

1 *Coomaraswamy, 4, p. 66, 1928.*

2 *Ibid, 4, p. 66, 1928.*

3 *Ibid, 4, p. 66, 1928.*

4 *Contenau, 1, fig. 59, 1914.*

5 *Buren, pl. VII. 35, 37, 1930.*

6 *Ibid, pp. 26-27, 1930.*

7 *Coomaraswamy, 4, p. 66, 1928.*

de Sarzee in the Louvre.[1] The find-spot of this figurine is not definitely known but it seems that it is to be attributed to this region. There is also another interesting feature which connects this with some other Western Asiatic sculptures, that is, the incised sex-organ. Such treatment of the sex-organ is not found in the case of any ancient Indian terracotta figurines but found in some terracotta figurines of Western Asia.[2] The Western Asiatic influence in the other figurine[3] (Fig. 57) is not so well marked. In the case of this example the treatment of the arms in a tapering manner and without any indication of the elbow, the wrist and the hand, the treatment of the legs without any indication of the knee, the ankle and the foot probably betray the Western Asiatic influence.

The terracotta figurines which have been dealt with are certainly very important for the study of the evolution of Indian terracotta figurines particularly and of Indian sculpture in general. It is true that with the finding of the Indus Valley stone, bronze and terracotta figurines the beginnings of Indian plastic art has been pushed back to the fourth millennium B.C. and that it would be quite fallacious to state that the history of Indian sculpture should begin from the Maurya age. It is further true that there is evidence to show that the plastic arts of the Indus Valley and the Maurya ages are connected by some common art-techniques and motifs; but still that evidence is not so well-marked as to show that these two plastic products are connected as direct predecessor and successor. Therefore one may legitimately think whether there was an art-period intervening between the Indus Valley and the Maurya ages in which the Indus Valley and the Maurya plastic elements would exist and in which also the Maurya plastic element would be more marked than the Indus Valley plastic element. And these terracotta figurines fulfil these major characteristics and therefore serve as the link between the Indus Valley and the Maurya plastic arts. Secondly, these figurines have shown that the female religious figurines which were prevalent in the Indus Valley age was inherited with certain modifications. Thirdly, the find-post of the majority of these figurines shows that the centre of terracotta art has been shifted from the Indus Valley to the Ganges Valley in central and eastern India and the terracotta figurines of Taxila, already referred to, point out that the Ganges Valley art was influencing north-western India.

---

1 *Buren, p. 5, pl. I, figs. 7, 8, 1930.*

2 *Ibid*

3 *Coomaraswamy, 4, p. 68, tafel, 1, no. 5, 1928.*

Part III
HISTORIC
CHAPTER IV.
Maurya

The plastic effort in terracotta figurines which we have observed in the case of the post-Indus Valley pre-Maurya age was more developed and more Indianised in the Maurya age which is one of the most glorious epochs in the annals of Indian plastic art. Before the analysis of the plastic quality of the terracotta figurines of the Maurya age it is desirable to narrate those historical factors which most probably influenced the art-elements of this age. These historical factors mainly show how the Western Asiatic elements enter into Maurya terracotta figurines. In this connection we will not restrict our attention to the Maurya age only but we shall go a little further back because the events which occurred in the Maurya age are nothing but an episode of the story which began earlier. This leads us to go back to the Vedic age. Researches have shown that the connection between Persia and India dates back to the grey dawn of the period of Indo-Iranian unity when the Aryan ancestors of the Hindus and the Persians were found through ties of common Aryan blood, close kinship in langauge and tradition and through affinities in the matter of religious beliefs, ritualistic observances, manners and customs. As an illustration of the above statement the striking similarity between the Veda and the Avesta in many religious, social and philological aspects should be noted. Besides this the mention of the gods Mi-it-ra, U-ru-w-na, In-da-ra and Na-sa-at-ti-ia in clay-tablets which were found at Boghaz-koi in Cappadocia and which record the treaties between the kings of Mitanni and of the Hittites about 1400 B.C. which correspond to the Vedic Mitra, Varuna, Indra, and Nāsatya and to the Avestan Mithra, Ahura Mazda, Indra and Naonhaithya should be specially noted. Further the geographical connection between India and Persia was historically a matter of fact because both these countries must have been known to each other through the contiguity of their territorial situation. The realms which correspond now-a-days to the buffer states of Afghanistan and Baluchistan always formed a point of contact. In spite of the divergence of opinion the mention of the terms Pārthavas, Pārsavas in the Rg-Veda and of the term Balhika in the Atharva Veda which have been interpreted as the Parthivns, Persians and the ancient Iranian tribe of the Bactrians should be noted. There is also the mention of India as Hi (n) du in the Avesta, which has been derived from the name of the river Sindhu and of the history of Sapta-Sindhavah mentioned in the Rg-Veda as Hapta-Hindu in the Avesta. There are other evidences to show that upto the seventh century B.C. there was a relation of trade and commerce between India and Persia through the modern Persian Gulf. With the advent of the sixth century B.C. we

come to an age when quite trustworthy historical materials are available. From classical sources we know that Cyrus the Great of the Medo-Persian empire most probably came into contact with India through the compaigns carried on the east of Iran. A comparative study of all the classical sources shows that there are some rational causes for doubting that Cyrus actually invaded Northern India but there can not be any doubt to the assertion that he compaigned in the territories corresponding to present Afghanistan and Baluchistan. There is no direct evidence to show that Cambyses, the son and successor of Cyrus ever campaigned in Indian frontier. For the reign of Darius (C. 552-486 B.C.) we have evidences in the rock-inscriptions found at Bahistan, Persepolis and Nakshi-Rustam and in the account of Herodotus to show that the realm from the embouchement of the Indus to its uppermost tributaries on the north and the west was under the direct si zerainty of the Persian emperor; and this suzerainty was maintained not only in the reign of Xerxes, the son and successor of Darius but also upto the reign of Darius III, the last emperor of this great dynasty who was deprived of his great realm by Alexander the Great at the famous battle of Arbela. The discovery of ancient Persian gold and silver coins further supports the view of the relation between India and Persia.

In the reign of the last Nanda king Alexander the Great invaded that part of India which was under the control of the Persian emperor. From the banks of the Hyphasis Alexander the Great retreated. The results of his invasion of India from the stand-point of extra-Indian, or more correctly, Hellenic and Hellenistic influences on Indian art are the following : (1) it paved the way for the Bactrian and the Parthian supremacy in north-western India; (2) the establishment of a number of Yona settlements in North-Western India. These two results made Indian art influenced by Hellenic and Hellenistic ideals and conceptions of art.

In the reign of Chandragupta, the founder of the Maurya dynasty there was a considerable exchange of thought between the Indian and the Hellenistic peoples. As evidences of this assertion we have the historical facts that Chandragupta and the contemporary Seleucid emperor knew each other very intimately and that Megasthenes, the Seleucid ambassador who was sent to the court of Chandragupta wrote a graphic decription of India and particularly of his capital, palace and environment. This relation was also maintained by his son and successor, Bindusāra. Aśoka, the son and successor of Bindusāra also maintained this relation. From his edicts we understand that he was in direct touch with the five Greek rulers, viz., Anticohos Theos of Syria, Ptolemy Philadelphos of Egypt, Magas of Cyrene in north Africa, Antiochus Gonatas of Macedonia and Alexander of Corinth or of Epirus. Besides this evidence

the Yonas have been mentioned as living within his territory. The Yonas have been identified with the Persians by some scholars and with the Greeks by some other scholars. It seems that they should be better identified with the Greeks. This brief resumé shows that besides the pre-Dravidian pre-Aryan, Dravidian, Aryan, Indus Valley, Sumerian and Achaemenian elements the Hellenic and Hellenistic elements enter into Indian plastic art in this period.

The terracotta figurines belonging to this age have been found in many ancient sites of India. The ascription of terracotta figurines to this age may be arrived at in the following manner. A correlative study of the find-sopt of the terracotta figurines and of the find-sopt of the terracotta figurines and of the find-spots of inscribed antiquities helps us regarding the dating of these figurines. Secondly, a comparative study of terracotta figurines with the known Maurya figural sculptures in stone also help us regarding this point. Thirdly, a correlative study of the find-spot of terracotta figurines and of the age of the associated architectural remains also helps us regarding this point. With the help of these three criteria we shall try to ascribe certain terracotta figurines to the Maurya age.

Let us, first of all, deal with eastern India. While dealing with the terracotta figurines of the Post-Indus Valley pre-Maurya age it has been shown that at Bulandi Bagh in Patna district in Bihar one glass-seal inscribed abhayavamasa in the Asokan Brāhmī script. (Fig. 53) was found in square 3303 at a depth of 7 ft. 6 in. and another glass-seal inscribed Mama (śa) in the Aśokan Brāhmī script[2] (Fig. 54) was found in square N 34 D at a depth of 13 ft. 6 in. This shows that the strata between 7ft. 6 in. and 13 ft. 6 in. at Bulandi Bagh are definitely Maurya. Therefore it may be concluded that the terracotta figurines found at these strata are definitely Maurya. Here Page has discovered one terracotta female head.[3]

At Patna College area in Patna district in Bihar Banerji-

---

1 *Jayawsal, 3, plate facing p. 189, 1924.*

2 *Ibid, 3, plate facing p. 189, 1924.*

8 *Page, pl. XXXI. d, 1930. It must be pointed out that a very few scholars have appreciated the importance of the correlation of the find-spot of terracotta figurines and of the find-spot of inscribed antiquities. In this respect Jayaswal's article (Jayaswal. 2, pp. 125-26, pls. XXXII, 1935) in which the age of certain terracotta figurines has been very scientifically arrived at should serve as a model to future workers in this line.*

Sastri has discovered a terracotta female figurine at the Maurya level.[1]

In course of dealing with the terracotta figurines of the post-Indus Valley pre-Maurya age it has been shown that Jayaswal has discovered a steatite disc inscribed Viśakhasa in the Aśokan Brāhmī script and found at Kadamkuan in Patna district in Bihar at a depth of 14 ft.[2] (Fig. 35) From this it may be concluded that the sun-plaque discovered at Kadamkuan at a depth of 14 ft[3], the female torso discovered at Golakhpur, which is very near Kadamkuan, at a depth of 14 ft. 6 in.[4], the male figurine unearthed at Bhiknapahari, a place very near Kadamkuan, at a depth of 12 ft.[5] and the male head discovered at Golakhpur at a depth of 11 ft.[6] belong to this age.

At Basarh in Muzaffarpur district in Bihar many beautiful figurines have been discovered. These may be ascribed to this age. Some of these examples have been unearthed while the circumstances in which some other specimens have been found are not known. Let us consider, first of all, the first group of specimens. Bloch has discovered a number of terracotta figurines here but has not tried to solve the question of the age of these specimens. Here the test for ascertaining the age of these specimens, as we have shown in the case of the Bulandi Bagh, Patna College area, Kadamkuan, Golakhpur, and Bhiknapahari terracotta figurines

---

1 *Banerji-Sastri, 3, pp. 154-56, plate, 1933.*

2 *Jayaswal, 2, p. 125, pl. XXX. 3, 1936.*

3 *Ibid, 2, p. 126, pl. XXX. 2, 1936.*

4 *Ibid, 2, p. 126, pl. XXXI. 1935. It must be stated that Jayaswal believes that the Maurya stratum at Golakhpur is a little more deep and has made the following observation, "The general Maurya level from earlier coin-finds (Golakhpur 15) and other experiences of mine extending over twenty-one years at Patna is 14 to 12 feet." (Ibid, p. 126, 1935).*

5 *Ibid, 2, p. 126, pl. XXXII, 2-3, 1935.*

6 *Ibid, 2, p. 126, pl. XXX. 4, 1935. Jayaswal has ascribed this specimen to C. 100 A.D. but has adduced no reason for doing this. His statement that the Maurya level at Patna extends from 15 ft. to to 12 ft. seems to be not correct because the glass-seal inscribed Abhaya-vamasa in the Aśokan Brāhmī script was discovered at Bulandi Bagh at a depth of 7 ft. 6 in. (Ghosh, 1, p. 198, 1924). This undoubtedly shows that the terminus a quo of the Maurya age at Patna should be referred to as 7ft. 6 in.*

cannot be applied as Bloch has not said whether such inscribed antiquities have been unearthed at this place. However on the stylistic consideration we may ascribe certain terracotta figurines found here to this age. The terracotta human arms,[1] human heads[2] and human foot[3] may be ascribed to this age on the general similarity in treatment between these specimens and the known Maurya figural sculptures in other materials; and the terracotta female figurine[4] may be ascribed to this age as this specimen has a remarkable similarity with the Didarganj Yakshī figure of the Maurya age.[5] After Bloch, Spooner has unearthed a number of specimens at this place; but, like Bloch, Spooner has also not tried to ascertain the age of these specimens. These specimens are supremely perfect from the aesthetic point of view. Here also we shall have to fix their age on their similarity with the known Maurya figural sculptures in other materials. Let us consider the female figurines first of all. The important Maurya female stone-sculptures are two in number, viz., the Didarganj Yakshī figure[6] and the Besnagar Yakshī figure[7] and we shall take these two examples as the criterion. It should be pointed out here that these two figural sculptures are very similar in treatment. There is a great similarity in treatment between these two figural sculptures on one hand and some terracotta female figurines discovered at this place.[8] On this consideration these examples might be ascribed to this age. Besides these some

---

1 *Bloch, 1, pl. XXXVIII. 20, 1906.*

2 *Ibid, 1, pl. XXXIX. 8, 12, 1906.*

3 *Ibid, 1, pl. XXXIX. 10, 1906.*

4 *Ibid, 1, pl. XXXIX. 16, 1906.*

5 *Bachhofer, pl. 9, 1929.*

6 *Ibid, pl. 9, 1929.*

7 *Coomaraswamy, 3, pl. III. 8, 1927.*

8 *Spooner, 2, pl. XLIII. b, c, d, e, XLIV. e, XLV. f, 1917. The remarkable similarity between the specimens illustrated in Ibid, 2, pl. XLIII. C, 1917 and the bust of the Besnagar Yakshini figure (Coomaraswamy, 3, pl. III. 8, 1927), between the specimen illustrated in Spooner, 2, pl. XLV. f, 1917 and the lower body of the Didarganj Yakshini figure (Bachhofer, pl. 9, 1929) should be particularly noticed.*

other female figurine[1] may be ascribed to this age on account of their explicit antiqueness and great affinity with the Maurya figural sculptures. Let us now consider the male figurines. The male head[2] which has a great similarity with the Bulandi Bagh male head of the post-Indus Valley pre-Maurya age[3] (Fig. 65) may be ascribed to this age. The helmeted heads[4] which certainly represent non-Indian or, more correctly, Perso-Hellenic men are to be ascribed to this age because this type of figurine occurs for the first time in Maurya age. Regarding this and similar other terracotta figurines Bachhofer has observed, "At Sarnath and Basarh small terracottas have been dug up which belong to the Maurya period and are undoubtedly to be traced back to Graeco-Bactrian artists"[5]. The nude male torso[6] may be ascribed to this age on account of its similarity in modelling with the known Maurya figural sculptures[7] The terracotta plaque representing four Mithuna figures[8] may be ascribed to this age on account of its general similarity in modelling with the terracotta sun-plaque of this age discovered at Kadamkuan.[9]

Besides these terracotta figurines which have been found in course of actual excavation there are some other terracotta figurines which are said to have been found at Basarh and

---

1 *Spooner, 2, pls. XLIV. c. g, i, XLV. a, e, g, 1917. The figurines illustrated in ibid, 2, pl. XLV. a, g, are exactly of the same type and the figurine illustrated in Ibid, 2, pl. XLV. i, 1917 is winged. It is extremely difficult to ascribe the figurines illustrated in Ibid, 2, pls. XLIV. a and XLV. h, 1917 to this age because style does not help us in this matter.*

2 *Ibid, 2, pl. XLIII. h, 1917.*

3 *Ibid, 5, pt. I. pl. XVI. 2, 1920.*

4 *Ibid, 2, pls. XLIII. g, XLIV. b, 1917.*

5 *Bachhofer, p. 12, 1927. For figures of this type in stone of the Maurya age see Ibid, pls. 12, 13, the lower photo, 1929.*

6 *Spooner, 2, pl. XLV. d, 1917.*

7 *Bachhofer, pls. 10, 11, 1929. It is extremely difficult to ascribe the figurines illustrated in Spooner, 5, pls. XLIII. a, XLIV. h, XLV. b, c, to this age because style does not help us in doing so.*

8 *Ibid, 5, pl. XLIII. f, 1917. It is extremely difficult to fix the age of the animal figurines illustrated in Ibid, 5, pl. XLIV. d, f, 1917.*

9 *Jayaswal, 2, pl. XXX. 2, 1935.*

ascribed to this age. Bachhofer rightly ascribed one terracota male head to this age.[1] because it has got the strong Perso-Hellenistic influence which we have already found in two terra-cotta male heads found at Basarh.

At Sarnath in Benares district in the United Provinces Chanda has unearthed a terracotta female head having a head-dress[2] below the base of the North-Western boundary wall 6″ above the Asokan level."[3] Regarding this example he further observes, "The fine features and the graceful pose of the neck with the head slightly inclined towards the right show that it must have been modelled at a time when Mauryan art was at its zenith."[4]

At Bhita in Allahabad district in the United Provinces Marshall has unearthed a number of terracotta figurines which he has ascribed to the Maurya age on the consideration of archaeological stratification.[5]

At Maski and Koratgi in H.E.H. Nizam's dominions Munn has discovered a few terracotta figurines which, according to him, belong to the Maurya age.[6]

The above discussion shows that nearly all the Maurya terracotta figurines have been found in the Gangetic Valley in Eastern and Central India. This undoubtedly shows that these regions became the centre of artistic effort in terracotta during this age.

These figurines, like those of the other two ages dealt with beforehand, may be divided into two groups, viz., human figurines and lower animal figurines. The human figurines may again be sub-divided into two groups, viz., male figurine and female figurine.

---

1 *Bachhofer, pl. 13, the right figure in the upper half, 1929.*

2 *Chanda, pl. XXXVII. 7, 1931.*

3 *Ibid, p. 97, 1931.*

4 *Ibid, p. 97, 1931.*

5 *Marshall, 2, pl. XXII. 9, 10, 12-14, 16, 1915.*

6 *Munn, p. 250, fig. 26, 1935. Gordon D.H. and Gordon M.E. have recently written an article indicating the importance of the Maski terracottas. (Gordon, D.H. and Gordon, M.E. 2, 1940).*

Let us, first of all, deal with the human figurines. Regarding modelling it should be pointed out that these figurines are modelled in a way similar to that employed in the type of the post-Indus Valley pre-Maurya terracotta figurines. These figurines are, therefore, more akin to the post-Indus Valley pre-Maurya terracotta figurines than to the Indus Valley terracotta figurines and remind one vividly of the sculptures of the Śuṅga age. Unlike the Indus Valley and like one class of the post-Indus Valley pre-Maurya terracotta figurines no part of the body is separately made and then affixed and the eyes, the nose, the ears, the arms, and the legs are very naturalistically modelled. It appears that these examples served as the prototypes for the sculptures of Bharhut, Sanchi and Bodh Gaya in the Śuṅga age.

So far the linear composition is concerned, the static feature is the most important characteristic.

When we take into consideration the dress worn by these figurines, the first point which strikes us is the nudity of many of these figurines.[1] Besides these there are some specimens whose upper body is nude and lower body clothed,[2] some other specimens whose upper body is bare[3] and some other specimens whose upper and lower bodies are bare but do not appear to be bare as the sex-organ is not shown nude.[4] The dresses are of different types. First, we should mention the skirt-like dress.[5] (Fig. 59) Banerji-Sastri has adduced reliable literary evidence to show that this is the dress for dancing girls.[6] Secondly, we should mention the type of dress worn by one of these figurines[7] (Fig. 70) and which is found on the lower body of the *culakoka devata* of

---

1 *Spooner, 2, p. XLIII. b, d, XLIV. e, XLV. d, 1917.*

2 *Banerji-Sastri, 3, plate facing p. 154, 1933; Marshall, 2, pl. XXII. 9, 1915.*

3 *Bloch, 1, p. XXXIX. 16, 1906· Spooner, 2, pls. XLIII. C, XLIV. C, XLV. a, e, g, 1917; Marshall, 2, pl. XXII. 10, 1915.*

4 *Jayaswall, 2, pl. XXXI. 1935; Spooner, 2, pl. XLIII. e, XLIV. i, XLV. f, 1917.*

5 *Banerji-Sastri, 3, plate facing p. 154, 1933.*

6 *Ibid, 3, pp. 154-56, 1933.*

7 *Marshall, 2, pl. XXII. 9, 1915.*

Bharhut.[1] Besides the garments these figurines wear head-dresses of different types.[2] Of these special mention should be made of some head-dresses of foreign origin worn by some of these figures.[3] Other head-dresses seem to be of indigenous origin and are similar to those found in the preceding and succeeding periods of India.

Let us now see the ornaments worn by these figurines. Only a few figurines have the clear indication of wearing ear-rings.[4] Necklaces of various designs are worn by some of these figurines[5]. These necklaces belong to two different types, viz, the dog-collared and the flowing. Of all the ornaments worn by these figurines the most conspicuous is the girdle which is worn just a little above the sexual organ.[6] They are of great artistic merit and of indigenous inspiration. Armlets are also worn by some of these figurines[7] and anklets are also worn by some of these figurines.[8] They are of purely Indian origin. Besides these ornaments one Golakhpur terracotta female figurine wears a waistband which is unique.[9] It also wears an upavīta-like ornament.[10]

---

1 *Bachhofer, pl. 20, the left figure, 1929.*

2 *Bloch, 1, pl. XXXIX. 16, 1906· Marshall, 2, pl. XXII. 9, 10, 1915: Spooner, 2, pls. XLIII, C, g, h, XLIV. b, c, ı, XLV. a, b, e, g, 1917: Bachhofer, pl. 13—the right figure in the upper half, 1929: Page, pl. XXXI. d, 1930. Banerji-Sastri, 3, plate facing p. 154, 1933; Jayaswal, 2, pl. XXXI, 2-3, 1935.*

3 *Spooner, 2, pls. XLIII. g, XLIV. 6, 1917; Bachhofer, pl. 13—the right figure in the upper half, 1929: Chanda, pl. XXXVII. 7, 1931.*

4 *Spooner, 2, pl. XIIV. i, 1917.*

5 *Bloch, 1, pl. XXXIX. 16, 1906; Marshall, 2, pl. XXII. 9, 10, 1915; Spooner, 2, pls. XLIII. C, XLIV. i, XLV. a, e, g, 1917; Jayaswal, 2, pl. XXXI, 1936.*

6 *Marshall, 2, pl. XXII. 10, 1915; Spooner, 2, pls. XLIII. b, d, e, XLIV. e, ı, XIV. f, 1917; Jayaswal, 2, pl. XXXI. 1935.*

7 *Spooner, 2, pls. XLIII. b, d, XLIV. C, e, i, 1917.*

8 *Ibid, 2, pls. XLIV. e, XLV. f, 1917.*

9 *Jayaswal, 2, pl. XXXI. 1935.*

10 *Ibid,*

The terracotta animal figurines which can be definitely placed in this age are a very few in number. They have been unearthed at Bhita.[1] They represent pig,[2] ram[3] and elephant.[4] The terracotta representation of the pig belonging to the Indus Valley age has been unearthed;[5] but we do not find any terracotta representation of the pig in the post-Indus Valley pre-Maurya age. There is a great dissimilarity between these three examples of the Indus Valley age and the Maurya specimen under discussion and consequently it seems that the Maurya specimen has been made according to a different art-technique. Examples of the terracotta representation of the ram have been found not only in the Indus Valley[6] but also in the post-Indus Valley pre-Maurya ages.[7] There is a great similarity so far as the treatment of the horns is concerned, between this terracotta ram, the post-Indus Valley pre-Maurya terracotta rams already referred to and some of the terracotta rams of the Indus Valley age.[8] This shows that a similar art-technique has been followed in all these specimens belonging to three different ages. Besides the terracotta elephant of the Maurya age under discussion, the terracotta elephants of the Indus Valley[9] and the post-Indus Valley pre-Maurya[10] ages have been found. There is some similarity between the Maurya and the post-Indus Valley pre-Maurya specimens but no such similarity is to be found between

---

1 *Marshall, 2, pl. XXII. 13, 14, 16, 1915.*

2 *Ibid, 2, pl. XXII. 13, 1915.*

3 *Ibid, 2, pl. XXII. 14, 1915.*

4 *Ibid, 2, pl. XXII. 16, 1915.*

5 *Mackay, 2, pl. XCVI. 21, 22, 1931; Majumdar, 2, pl. XXVIII. 6, 1931.*

6 *Hargreaves, 3, pl. XXI. 9, 1929; Mackay, 2, pls. XCVI. 24, XCVII. 4, 7, 1931; Stein, 2, pls. XX. Bal. 4, XXVI. Spet. J. 11, XXVIII. Mehi. I. 9, 6, XXXI. Mehi. III. 8, 2, 1931; Mackay, 15, pl. LXXX. 8, 12, 1938; Vats, 7, pl. LXXVIII. 41, 1940.*

7 *Bloch, 1, pl. XXIX. 5, 9, 1906.*

8 *Mackay, 2, pl. XCVII. 4, 1931.*

9 *Ibid, 2, pl. XCVI. 10, 1931; Ibid, 15, pl. LXXIX. 13-14, 1938; Vats. 7, pl. LXXVIII. 80-82, 1900.*

10 *Marshall, 2, pl. XXII. 1, 4, 1915.*

the Maurya and the Indus Valley examples. But it is interesting to note that there is a great similarity between the Maurya specimens and some specimens of the Indus Valley age found on inscribed seals.[1]

That these terracotta human figurines fall into two divisions, viz., religious[2] and secular[3] is quite evident from a stylistic study of these figurines. Let us, first of all, deal with the religious figurines. The majority of these religious figurines are female. If anybody closely studies the form of these figurines, he will come to the conclusion that there was a wide-spread cult of female fertility figures. These fertility figures may be classified under the following heads, viz., (1) Mother Goddess type[4] and (2) the Yakshiṇī type.[5] The specimens which we have taken as belonging to the Mother Goddess type are all mutilated. However the following characteristics seem to be common to all these examples, viz., (1) the absolute nudity, (2) the determinately emphasised sex-organ, (3) the presence of the girdle round the body a little above the sex-organ, (4) the developed breasts, (5) the full blown lotus under the feet, especially one figurine[6] (Fig. 71), and the peculiarly divine stamp.

---

1 *Mackay, 13, pl. CXII. 362-75, 1931. There is no doubt that the elephants represented on these seals have greatly influenced the Maurya artists. Compare, in this connection, the remarkable similarity between the elephant illustrated in Mackay, 13, pl. CXII. 370, 1931 of the Indus Valley age and the elephant illustrated in Bachhofer, pl. 6—the lower photo, 1929 of the Maurya age. It is highly interesting that Fabri has noted the similarity between one such elephant figurine on the Indus Valley seal and one elephant represented on an Indian punch-marked coin.*

2 *Bloch, 1, pl. XXXIX, 16, 1906; Marshall, 2, pl. XXII. 9, 10, 1915; Spooner, 2, pls. XLIII. b-f, XLIV. c, e, i, XLV. a, b, d-g, 1917; Page, pl. XXXI. d, 1930; Jayaswal, 2, pls. XXX. 2, XXXI, 1935.*

3 *Bloch, 1, pls. XXXVIII. 20, XXXIX 8, 10, 12, 1906; Spooner, 2, pls. XLIII. g, h, XLIV. b, 1917; Bachhofer, pl. 13---the right figure in the upper half, 1929; Banerji-Sastri, 3, plate facing, p. 154, 1933; Jayaswal, 2, pls. XXX. 4, XXXII. 2-3, 1935.*

4 *Spooner, 2, pls. XLIII. b, d, XLIV. c. e, XLV. a, g, 1917.*

5 *Bloch, 1, pl. XXXIX, 16, 1906; Marshall, 2, pl. XXII. 9, 10, 1915; Spooner, 2, pls. XLIII. C, XLV. e. f, 1917; Jayaswal 2, pl. XXXI. 1935.*

6 *Spooner, 2, pl. XLIV. e, 1917.*

This analysis shows that not only the feminine characteristics are very determinately emphasised but also some religious elements have been found into these figurines. The determining points for the identification of some terracotta figurines as the Yakshiṇī figurines are the very close parallelism between these figurines and the known Yakshiṇī fugures in stone of this age and also of the succeeding Śuṅga, Andhra and Kushaṇa ages and between some figurines with the plant-motif and stone figures of Yakshinī with the plant-motif found in the Bodh Gaya, Bharhut, and Sanchi remains. In order to illustrate these two points let us analyse a few examples. One example[1] (Fig. 69) represents a female figurine in a half-dancing attitude under a palm tree. There is an uncertain object in the left field. Its face is very much worn out but hairs are well-marked. Its upper body is nude. The right arm clasps something while the left arm is stretched towards the right. That the lower body has been clothed is indicated by the incision of lines. The legs are placed in a true linear balance with the arms. There is a remarkable affinity between this figurine and the Yakshiṇī image called *culakoka devata* on the railing round the stūpa at Bharhut[2] of the 2nd century B.C. Therefore no doubt remains as to its identification as Yakshiṇī figure. Further the association of the plant-motif with both these examples corroborates our proposed view regarding its divine character. Other figurines[3] have also the fundamental similarity with the specifically known Yakshiṇī images of the Maurya age found at Didarganj and Besnagar and of the Śuṅga age found especially at Sanchi, Bodh Gaya and Bharhut. All these factors taken together show almost unmistakably that these terracotta figurines are to be identified as the Yakshiṇī images. Thus we can hold that there was a cult of Yakshiṇī prevalent in the Maurya age. That this proposition is supported by later evidence is mainly proved by the sculptures on the railings and thegateways of the Buddhist stupas at Sanchi, Bharhut and Amaravati and on the railings round the *cāmkrama* at Bodh Gaya. It is interesting to note that in all these sculptures the Budha is deliberately represented by symbols, notably by the Bohdhi tree under which he attained sambodhi (Perfect Enlightenment), the *chakra* which symbolises the *dharma-chakra-pravartana* (Turning of the wheel of Law, i.e. First Sermon) and the *Stupa* under which his ashes were interred (parinirvāṇa) and that, along with these symbolic representa-

---

1 *Marshall, 2, pl. XXII. 9, 1915.*

2 *Coomaraswamy, 3, pl. XI. 39, 1927.*

3 *Bloch, 1, pl. XXXIX. 16, 1906; Marshall, 2, pl. XXII 10, 1915; Spooner, 2, pls. XLIII. c, XLV. e, f, 1917; Jayaswal, 2, pl. XXXI. 1935.*

tions of the Buddha, in all these sculptures female figurines having nude body are represented. It is well-known that this latter type of figure does not fall within the scope of Buddhism. How are we to account for and reconcile this apparent contradiction in early Buddhist art ? Regarding this important point Coomaraswamy has very aptly remarked, "Early Indian art, generally is realistic, i.e., without arrière pensèe or idealisation. The main interest is neither spiritual nor ethical, but altogether directed to human life... The art of these reliefs expresses a philosophy older than the Great Enlightenment... The art of Sanchi as a whole is of course Buddhist in theme; the story-telling reliefs successfully fulfil an edifying purpose. It is equally clear that their content is not religious, in the sense that Indian art at a later period becomes religious; the intrinsic quality of early art is realistic and sensuous, and this only is more evident in the case of dryads, because there the theme is anything but Buddhist. Or if we recognise in this very sensuousness with which the art is saturated, a true religious feeling, then it is religious on a plane very far removed from that of the aristocratic philosophy of the Upanishads and Buddhism. It is religious in the very sense of the ancient cults of mother-goddesses and fertility-spirits, not in the sense of the Great Enlightenment...The art of Sanchi is not, as art, created or inspired by Buddhism but is early Indian art adopted to edifying ends, and therewith retaining its own intrinsic qualities."[1] Thus we see that the Yakshiṇī type is nothing but a type of female fertility figure and the conclusion of Coomaraswamy presupposes a Yakshinī cult prevalent in the Maurya age. Thus from the archaeological point of view a Yakshiṇī cult in Maurya age is not a hypothesis but a fact supported by evidence. The same spirit which pervades the Mother goddess and the Yakshṇī types is found in a remarkable mithuṇa tablet found at Basarh.[2] (Fig. 72) The term *mithuna* literally means man and woman in erotic attitude. All these three types of figurines naturally fall under one group.

There is another specimen [3] (Fig. 73) which seems to be a religious figurine. It has been described as "a serpent goddess

---

1 *Coomaraswamy, 3, pp. 27, 36, 1927. In an interesting communication Murray opines that female fertiliy figures may be divided into three groups according to their individual styles, viz., (1) the universal Mother or Isis type, (2) The divine Woman or Ishtar type, (3) the Personified Yoni or Baubo type (Murray, pp. 93-100, pls. VIII-XII. 1934).*

2 *Spooner, 2, pl. XLIII. f, 1917. For a general discussion on the 'mithuna, in Indian art see Ganguly, pp. 54-61, 33 illustrations, 1925.*

3 *Page, pl. XXXI. d, 1930.*

with elaborate coils, decorated with honey suckle patterns."[1] Vogel has ably shown from archaeological and literary sources that from very ancient times serpent-worship was in vogue in India and Indonesia.[2] This specimen corrobrates Vogel's view and incidentally shows that the serpent-worship was in vogue in Maurya age.

Besides these one winged female figurine[3] (Fig. 74) which cannot be properly identified is certainly a religious figure because of its wingedness.

Besides these female religious figurines there are some male religious figurines which should be studied here. Among the male religious figurines the most important is one example which probably depicts Sūrya.[4] (Fig. 75) Here we find Sūrya in a four-horsed chariot and accompanied by an attendant who is dispelling darkness with bow and arrow. The earliest known Sūrya image is found at Bodh Gaya and is ascribed to the Śuṅga age.[5] If this be taken as an image of Sūrya, then it is the earliest representation of Sūrya in Indian art.

Another nude male figure[6] (Fig. 76) may be possibly considered as an example having some religious significance. It is significant to note that in Indian art secular male figurines are not represented as absolutely nude.[7] Arguing from this point of view this example may be considered as having some religious significance. But we cannot say whether it represents some definite type. It should, however, be pointed out that this figure bears some resemblance to the images of Jaina trithankaras in its nudity.

---

1 *Page, p. 139, 1930.*

2 *Vogel, 8, 1926.*

3 *Spooner, 2, pl. XLIV. i, 1917.*

4 *Jayaswal, 2, pl. XXX. 2, 1935.*

5 *Coomaraswamy, 3, pl. XVII. 61, 1927. Dr. J. N. Banerji (Banerji, p. 163, 1925) has referred to two Sūrya images—one on the facade of the Anantagumpha at Udayagiri and the other at Lahaul Lota. Coomaraswamy thinks that one Bhaja figure (Coomaraswamy, 3, pl. VII. 24, 1927) should be considered as Sūrya though Banerji beforehand (op. cil.) objects to this identification.*

6 *Spooner, 2, pl. XLV. d, 1917.*

7 *Exception should be made to the male figure illustrated in Marshall, 30, pl. X. 1931; but its cultural significance is not yet properly understood.*

Another male head[1] has a *jaṭā*-like thing over the head and a large mark in the middle of the forehead. On the consideration of these two points this head may be possibly considered as religious.

The examples which we have taken as secular are fair in number but with the exception of a few only all are extremely mutilated and do not give us any sufficient materials to draw a picture of the secular life. But there are a few good specimens which should be considered from this stand-point. The terra-cotta female figurine representing a natī (dancer)[2] (Fig. 69) appears to take a great delight in the art of dancing and seems to indicate that Indians of this age were not averse to the materialistic side of the human life. There are some other male heads[3] which show that foreign soldiers were in great demand in India during this age.

Let us now see how the Maurya terracotta human figurines are related to contemporary stone sculptures in order to show the similarity and the difference between these two types of plastic art. Regarding the stone sculptures of this age Commaraswamy has rightly observed, "To some extent, a distinction can be drawn in the art of this period between an official or court art, and a purely indigenous art." It is needless to go into a detailed description of specimens which Coomaraswamy holds as representing official or court art and indigenous art. By this statement he opines that those specimens which have very pronounced extra-Indian influences are to be taken as examples of official or court art and those specimens which are modelled according to Indian conception of plasticity are to be taken as examples of indigenous art; and Coomaraswamy is perfectly right in this assertion because there are specimens which actually prove this thesis. Among examples of the so-called indigenous sculptures of human beings the Parkham Yaksha,[4] the Patna headless Yaksha,[5] the Patna Yaksha,[6] the Didarganj Yakshiṇī[7], the

---

1 *Spooner, 2, pl. XLV. b, 1917.*

2 *Banerji-Sastri, 3, plate facing p. 154, 1933.*

3 *Coomaraswamy, 3, p. 16, 1927.*

4 *Bachhofer, pl. 11, 1929.*

5 *Ibid, pl. 10—the figure on the left, 1929.*

6 *Ibid, pl. 10—the figure on the right, 1929*

7 *Ibid, pl. 9, 1929.*

Besnagar Yakshiṇī,[1] the Sarnath sorrowing woman[2] and among examples of the human sculptures of the so-called official or court art two Sarnath stone heads[3] should be mentioned. Among the figures of the indigenous type three are female and two are male. The plastic beauty of all these three female figures lies in the very soft modelling, in the modelling of the very developed breasts, the thin waists and the heavy buttocks. In short, they fulfil the conception of feminine beauty embodied in later Indian texts. In this aspect a large number of these terracotta figurines resembles these three monolithic sculptures.[4] Further the remarkable similarity between the Basarh[5] and the Golakhpur[6] (Fig. 77) terracotta female figurines on one hand and the Didarganj Yakshiṇī figure (Fig. 78) on the other hand should be particularly noticed. Besides this the similarities between the dog-collared and hanging necklaces worn by the Didarganj (Fig. 78) and the Besnagar Yakshiṇīs and the dog-collared and hanging necklaces worn by two Basarh terracotta female figurines,[7] between the vertical drapery end of the lower garment worn by the Didarganj Yakshinī (Fig.78) and the vertical drapery -end of the lower garment worn by one Basarh terracotta figurine[8] (Fig. 79); and between the anklets worn by the Didarganj Yakshiṇī figure (Fig. 78) and the anklets worn by the same Basarh terracotta female figurine (Fig. 79) should be carefully noted. When we come to the male figurines of the indigenous school, the first point which strikes us is that the Parkhan Yaksha, the Patna headless Yaksha and the Patna Yaksha are stylistically

---

1 *Bachhofer, pl. 61, 1929. Bachhofer has placed this monolithic sculpture in the latter half of the 1st century B.C. (Bachhofer, p. 39, 1929). It seems that Coomaraswamy (Coomaraswamy, 3, p. 16, 1927) and Kramrisch (Kramrisch, 2, p. 10, 1933) are perfectly right in attributing this to the Maurya age.*

2 *Kramrisch, 2, pl. III. 11, 1933.*

3 *Bachhofer, p. 12, 1929.*

4 *Bloch, 1, pl. XXXIX. 16, 1906; Marshall, 2, pl. XXII. 9, 10, 1935; Spooner, 2, pls. XLIII. b-e, XLIV. c, e, i, XLIV.* a, *e, f,* g, *1917; Banerji-Sastri, 3, plate facing p. 154, 1933; Jayaswal, 2, pl. XXXI. 1935.*

5 *Bloch, 1, pl. XXXIX. 16, 1906.*

6 *Jayaswal, 2, pl. XXXI. 1935.*

7 *Bloch, 1, pl. XXXIX. 16, 1906; Spooner, 2, pl. XLIII. C, 1917.*

8 *Ibid, 2, pl. XLV. f, 1917*

related as belonging to one group because all of them "express an immense material force in terms of sheer volume"[1] and "are informed by an extraordinary physical energy which their archaic 'stiffness' by no means obscures"[2] and are purely Indian in style. One Basarh terracotta male figurine[3] (Fig. 76) is very similar to these three stone-sculptures in modelling. Let us now see whether there is any terracotta human figurine of this age which has resemblance with the two Sarnath heads already referred to and which represent the official or court art. It is quite true that no terracotta human figurine of this age has any striking resemblance with these two Sarnath stone-heads; but it is also true that the influence which has led to the sculpturing of these two Sarnath heads is equally active in the two Basarh terracotta male heads[4] (Figs. 80, 81) and in the Sarnath female head.[5] All these examples in stone and in terracotta are certainly the result of India's close connection with the Iranian, Hellenic and Hellenistic nations. Regarding these two Basarh figurines Marshall has rightly observed that the features of these two figurines "are markedly classical in character."[6] Regarding the Sarnath figurine we may say that its peculiar and non-Indian head-dress connects it with the figurines of this age having the Iranian, Hellenic and Hellenistic influences. This analysis clearly shows that, as in the case of the stone human figures, these specimens may also be divided into two groups, viz., those belonging to the indigenous art and those belonging to the official or court art and that in the fundamental aspects there is no difference between the terracotta figurines and the stone-sculptures of the Maurya age.

Let us now see how the Maurya terracotta figurines of animals are related to the Maurya stone-sculptures of animals in order to make out the similarity and the difference between these two types of plastic art. As in the case of the Maurya stone sculptures of human figures the Maurya stone-sculptures of animals may also be divided into two groups, viz., those belonging to the indigenous art and those belonging to the official or court art. Among the specimens of the former group the most

---

1 *Coomaraswamy, 3, p. 16, 1927.*

2 *Ibid.*

3 *Spooner, 2, pl. XIV. d, 1917.*

4 *Ibid, 2, pl. XLIV. b, 1917; Bachhofer, pl. 13. the right figure in the upper half, 1929.*

5 *Chanda, pl. XXXVII. 7, 1931.*

6 *Marshall, 13, p. 623, 1922.*

noteworthy are the Dhauli rock-cut elephant,[1] the elephant-facade on the facade of the Lomash Rishi cave at Barabar,[2] the Sankisa elephant-capital[3], the Rampurva bull-capital[4] and the circular frieze containing bull, horse, elephant and lion around an abacus.[5] Among the specimens of the latter group the most noteworthy are the Basarh lion-capital,[6] the Lauriya-Nandangarh lion-capital,[7] the Sarnath lion-capital,[8] the Rampurva lion-capital[9] and the Sanchi lion-capital.[10] Thus we find that in the Maurya age elephant, bull, horse and lion are represented in stone, while, as we have already shown, pig, ram, and elephant are represented in terracotta in this age. Thus a comparison may be made between the elephants made in stone and in terracotta. There is a close similarity between the Bhita terracotta elephant[11] on one hand and the elephants on the facade of the Lomas Rishi cave at Barabar[12] and the elephant in the frieze around the abacus of the Sarnath lion-capital[13] on the other hand. It is thus incidentally shown that there is no terracotta animal of this age belonging to the official or court art.

Let us now see how the Maurya terracotta figurines are related to Western Asiatic art. But before taking this problem it should be made clear that in spite of many points of parallelism, the Maurya terracotta figurines, as a class, are purely Indian in

---

1 *Bachhofer, pl. 1, 1929.*

2 *Ibid, pl. 2, 1929.*

3 *Ibid, pl. 8—the figure on the right, 1929.*

4 *Ibid, pl. 7—the figure on the right, 1929.*

5 *Ibid, pls. 5, 6, 1929. The lion in this frieze should be considered as belonging to the official or court art.*

6 *Ibid, pl. 3, 1929.*

7 *Ibid, pl. 4, 1929.*

8 *Ibid, pl. 5, 1929.*

9 *Ibid, pl. 7—tne figure on the right, 1929.*

10 *Ibid, pl. 8—the figure on the left, 1929.*

11 *Marshall, 2, pl. XXII. 16, 1915.*

12 *Bachhofer, pl. 2, 1929.*

13 *Ibid, pl. 6, 1929.*

conception and execution. It is true that there are some figurines which betray foreign influence but their number is very limited. Regarding this problem we should take into account the two Basarh terracotta male heads[1] (Figs. 80, 81) and the Sarnath female head.[2] One of these Basarh terracotta heads[3] (Fig. 80) has a helmet which we often find in Perso-Hellenistic art. The very head appears to be the representation of some Hellenistic military man, yet there is no doubt that it was unearthed at Basarh. The second Basarh terrocotta male head[4] (Fig. 81) also wears a helmet which is also distinctly Perso-Hellenistic in treatment; its facial features also lead us to the conclusion similar to that held in the case of the other Basarh terracotta male head. A similar remark may be made regarding the head-dress and the facial treatment of the Sarnath specimen.[5] Besides these there is another definite evidence which shows the close relation between Indian and Western plastic arts. That evidence is the wingedness of some of these figurines.[6] (Fig. 74) Coomaraswamy has rightly considered the occurrence of shoulder-wings in this example as an evidence for the assertion of the presence of common elements in early Indian and Western Asiatic Arts.[7] The presence of the common element in early Indian and Western Asiatic sculptures is logical because we know from literary and archaeological evidences that India and Western Asia had cultural communication not only in the Indus Valley age but also in the post-Indus

---

1 *Spooner, 2, pl. XXIV. b, 1917; Bachhofer, pl. 13 — the right figure in the upper half, 1929.*

2 *Chanda, pl. XXXVII. 7, 1931.*

3 *Spooner, 2, pl. XLIX. b, 1917.*

4 *Bachhofer, pl. 13—the right figure in the upper half, 1929.*

5 *Chanda, pl. XXXVII. 7, 1931.*

6 *Spooner, 2, pl. XLIV. 1, 1917. It is also interesting to note that the winged female figurines of the post—Indus Valley pre-Maurya age have been found.*

7 *Coomaraswamy, 3, p. 12, 1927. That this wingedness is evident in case of many later Indian sculptures is quite appreciable from Coomaraswamy's statement. (Ibid, 3, p. 12, foot-note 7, 1927) These examples can be multiplied if we study the specimens of ancient Indian plastic art from this point of view. These are the standard figure in the right relief (Bachhofer, pl. 22—the right figure, 1929), the winged flying 'kinnaras' in the upper most panel of the right relief (Ibid, pl. 23—the right photo, 1929), the winged kimmara and kinnarī in the lower relief. (Ibid, pl. 28—the lower photo, 1929).*

Valley pre-Maurya age and that this cultural communication was continued in the Maurya age.

The importance of these figurines so far as the artistic, religious and cultural histories of India are concerned may now be considered. Regarding the importance of Maurya sculpture Kramrisch opines, "In the organism of Indian art Maurya sculpture has only marginal importance...Maurya sculpture, for all its impressive size, is one of the slightest contributions within Indian art."[1] It is shown below that this theory of Kamrisch is not supported by actual evidence. Any one who studied the specimens of Maurya sculpture cannot but be impressed by the fact that in this age two different types of figures—one following the tradition of the soil ard the other greatly influenced by the Perso-Hellenistic influences—exist. It is quite true that the Maurya sculptures modelled under the Perso-Hellenistic influences did not make any permanent impression on the sculptures of the succeeding ages because the various sculptures on the railings round the stūpas at Bharhut and Sanchi and on the railing round the cakmrama at Bodh Gaya. e.g. notably the crawling lion-figures on the upper portion of the toraṇa of the stūpa at Bharhut,[2] the dress of the warrior figure in relief on the railing round the stūpa at Bharhut,[3] the four lions on the middle architrave of the eastern gate of the Great Stūpa at Sanchi,[4] the four lions on the northern gate of the Great Stūpa at Sanchi,[5] the eight winged lions on the western gate of the Great Stūpa at Sanchi,[5] the lions on the gate of Stūpa III at Sanchi[7] which depict in clear outline the Perso-Hellenistic influence inherited from the Maurya age are nothing but a passing phase because similar sculptures are not found in the subsequent ages. But the Maurya sculptures which are modelled according to the indigenous conception and of which we have a number of specimens not only in stone but also in terracotta make a profound and permanent contribution towards the making of the sculptures of the succeeding ages. Further this type of Maurya sculpture is modelled after some plastic

---

1 *Kramrisch, 2, p. 12, 1933.*

2 *Bachhofer, pl. 17, 1929.*

3 *Ibid, pl. 22—the left figure, 1929.*

4 *Ibid, pl. 33—the upper panel, 1929.*

5 *Ibid, pl. 49, 1929.*

6 *Ibid, pl. 53, 1929.*

7 *Ibid, pl. 56, 1929.*

specimens of the post-Indus Valley pre-Maurya age. It can not be possibly denied that the Didarganj, Besnagar Yakshiṇī figures, and many terracotta figurines of the indigenous type certainly supply the materials for the modelling of figure-sculptures to the artists of the Śuṅga age who created the sculptures of Bharhut, Sanchi, and Bodh Gaya. Therefore it seems that Maurya sculpture is not one of the slightest contributions within Indian art, but, to the contrary, is something which has permanently influenced the art of the succeeding age. Further the beginning of the indigenous type of sculpture is to be traced back to the post-Indus Valley pre-Maurya age and not to the Indus Valley age. It is true that the Indus Valley sculpture is linked with the Maurya sculpture by the post-Indus Valley pre-Maurya sculpture, yet the "Indianness" of the scuipture is not found in such a degree in the Indus Valley age as we find in the post-Indus Valley pre-Maurya age. This "Indianness" is found in a greater degree in the stone-sculptures and the terracotta figurines of the indigenous type of the Maurya age. These specimens have profoundly influenced the sculpture of the Śuṅga age. In this work the contribution of Maurya terracotta figurines is certainly not less than that of the stone-sculptures. In fact their contribution seems to be greater because they supply us more information regarding this matter.

CHAPTER V.

ŚUNGA

The Śuṅga age is one of the most glorious epochs in the history of the evolution of Indian plastic art. In this age we find the development of the plastic ideal which was mainly formulated in the post-Indus Valley pre-Maurya age and further developed in the Maurya age. While discussing the Indus Valley terracotta figurines we have shown that, in spite of many points of similarity between the Indus Valley and the post-Indus Valley pre-Maurya terracotta figurines so far as the Indianness of the objects are concerned, the Indus Valley terracotta figurines are not influenced by the Indian conception of plasticity so much as we find in the case of the post-Indus Valley pre-Maurya terracotta figurines. That is, the conceptions of plasticity, so far as modelling, dress and ornaments are concerned, are not understood in the Indus Valley age in the degree in which they were understood in the succeeding age. In this sense we find the beginning of one novel plastic conception in the post-Indus Valley pre-Maurya age. The Śuṅga age is one stage further in the evolution of this plastic conception. Secondly, though Indianness of the sculptures is the main characteristic, yet the extra-Indian art-motifs are still found in this art. And this fact is nothing to be wondered at because the incessant onrush of extra-Indian peoples from the west which had begun in the proto-historic age from the Indus Valley age and in the historic age from the 7th century B.C. with the invasion of India by the Achaemenian emperor Darius was still going on in the Śuṅga age. In order to understand this fact we should give a brief account of the Śuṅga chronology with special reference to those events which produced a deep inpression on the plastic art of this period. The genealogy and the chronology of the Śuṅga dynasty have been mainly culled from literary and archaeological evidences. Bṛhadratha, the last Maurya emperor was murdered by his general Pushyamitra who founded the Śuṅga empire. The most important event of the reign of Pushyamitra from the stand-point of the extra-Indian influences in Indian plastic art is his fight with the Yavanas. In the Mālavikāgnimitram of Kālidāsa it is related that Pushyamitra, being determined to perform the *aśvamedha*-sacrifice, sent his grandson Vasumitra as the guardian of the sacrificable horse and that there was a fierce conflict between Vasumitra and the Yavanas, on the banks of the Sindhu river, which ended in a victory for Vasumitra." In Patañjali's Mahābhāshya a rule (Vāstika) laid down by Kātyāyana is given, teaching that the Imperfect should be used to signify an action not witnessed by the speaker but capable of being witnessed by him and known to

people in general."[1] Of this rule Patañjali gives two instances: arunāt yavanaḥ Sāketam, i.e. the yavana besieged Sāketa; and arunāt yavanaḥ Madhyamikām, i.e. the Yavana besieged Madhyamikā. Goldstücker has, therefore, concluded that the siege of Sāketa and of Madhyamikā, therefore, must be considered to have been events capable of being witnessed by the speakers, i.e., by Patañjali himself. In other words, Sāketa and Madhyamikā must have been besieged by the Yavanas in Patañjali's time. The late Sir R.G. Bhandarkar has shown that there is another example in Patañjali's Mahābhāshya by which we can definitely know the reign in which Patañjali lived. "In his remarks or Pān III, 2-123, Patañjali quotes a vārtika of Kātyāyana, the meaning of which is "A rule should be made teaching the use of the present tense (laṭ) to denote an action or understanding which have been begun but not finished. "The examples given by Patañjali are :—[1] *iha-dhomahe*, i.e. here we study; *iha vasāmaḥ*, i.e. here we dwell, *iha Pushyamitram yājayāmaḥ*, i.e., here we perform (as priests) the sacrifices (instituted) by Pushyamitra. These passages along with the above-mentioned event recorded in the Mālavikāgnimitram clearly shows that Patañjali lived in the time of Pushyamitra, that Pushyamitra performed the horse sacrifice, that there was fierce conflict between Vasumitra and Yavanas for the possession of the sacrificable horse in which Vasumitra became victorious and that in Patañjali's time the Yavanas besieged Sāketa and Madhyamikā. This shows that during the reign of Pushyamitra there was a great struggle between the Yavanas and him. Who is the king of these Yavanas? Goldstucker and Smith have identified him with Menander while Bhandarkar and Roy Choudhury believe that he is no other that Demetrius. Demetrius and Menander are both Indo-Bactrian rulers of north-western India. The importance of the Indo-Bactrian domination of N.W. India in respect of the extra-Indian influence on Indian plastic art will be considered in greater detail in the subsequent chapter; but it is important to conclude that the Perso-Hellenistic influence on Śuṅga plastic art is not a hypothesis but a historical fact. The Western Asiatic influence on the plastic art of India from the Indus Valley to the Śuṅga ages is mainly the result of the probable commercial and cultural relations between the Indus Valley and Sumer, of the annexation of North-Western India by Darius, the Achaemenian emperor, of the invasion of India by Alexander the Great, of the conflict between Chandragupta and the Seleucid emperor and of the invasion and the conquest of North-Western India and of the penetration into Eastern and Central India by the rulers of the Hellenistic house of Bactria. But it must be remembered that these extra-Indian influences never succeeded in changing the main character of Indian plastic art but only vitalised it with new

---

1 Bhandarkar, R.G., p. 299, 1872.

ideas. Indian plastic art absorbed these influences and remained typically Indian. As remarkable testimonies in favour of this assertion we should note some highly interesting information contained in the Besnagar pillar inscription.[1] The object of this inscription is to record that the garuḍa-pillar, on which this inscription is carved, of Vāsudeva, the god of gods by Heliodorus, a Bhāgavata, son of Dion, a native of Takshaśilā, a Yavana ambassador who has come from the court of the great king Aṁtalikita (identified with the Indo-Bactrian king, Antialkidas) to the court of Kautsiputra Bhāgabhadra (identified with Bhāgavata, the ninth ruler of the Śuṅga dynasty). This unmistakably shows the absorbing capacity of Indian culture because Heliodoros, a Greek was not only converted to Vaishnavism but also took special pride in being such.

With this back-ground of main historical incidents which might have influenced the plastic art of the Śuṅga age let us deal with the terracotta figurines. Many figurines may be ascribed to this age on the consideration of archaeological stratification, palaeography of the inscription on the body of the figurines concerned and the general stylistic similarity with the known Śuāga sculptures.

In Mahasthan in Bogra district in Bengal[2] Dikshit has unearthed a potsherd depicting a hunting scene, which may be ascribed to this age on account of its striking similarity with similar scenes depicted in terracotta and belonging to this age. Regarding this example Dikshit observes, "The relief recalls to mind the well-known terracotta—plaque from Bhita (ASIAR 1911-12. Pl. XXIV) and must date back to the early centuries of the Christian era."[3] But the terracotta plaque with which this comparison is made has been ascribed to the Śuṅga-Andhra age by Marshall.[4] Further it has similarity with some Sanchi stone-works of this type belonging to the Śuṅga age. At the same site Chandra and Dikshit got a female figurine which has been rightly ascribed to the Śuṅga age.[5]

In Bhita in Allahabad district in the United Provinces Marshall has unearthed a number of terracotta figurines which

---

1 *Lüders, 2, no. 669, 1904-10.*

2 *Disshit, 6, p. XLII. 6, 1933.*

3 *Ibid, 6, p. 96, 1933.*

4 *Marshall, 2, p. 73, 1915.*

5 *Chandra and Dikshit, 2, pp. 128-29, pl. LXII. g, 1936. Fabri believes that it might belong to the Maurya age.*

he ascribes to the Śuṅga age on the consideration of archaeological stratification.[1]

In Besnagar in Gwalior State in Central India Bhandarkar has discovered a number of terracotta figurines but he has not tried to ascertain their approximate age on the consideration of archaeological startification and the age of the associated inscribed objects. He has carried out excavation-work at this site for two years. In his report for the first year he has illustrated a number of terracotta figurines representing man, woman, animal and bird but has not tried to ascertain their approximate age. It is extremely difficult to ascertain the approximate age of animals and birds because style does not help us at all in this matter; but so far as the figurines of men and women are concerned, style helps us to ascertain the age of certain figurines. Most of these figurines are in a mutilated condition. One terracotta human head[2] may be ascribed to this age because it has got a Perso-Hellenistic mark which we should find in the plastic art of this age. In his report for the second year he has illustrated a number of terracotta figurines but has spoken of only one head as belonging to the Kushana age. Of the other figurines he is silent and there is no evidence to show that some of these examples belong to the Śuṅga age though they appear to be early[3].

In Nagari in Udaipur State in Rajputana Bhandarkar unearthed a number of terracotta figurines but here also has not given any opinion on the approximate age of these figurines. On the stylistic consideration it seems that there are two groups of figurines, the former group[4] being earlier than the latter group.[5] The former group seems to belong to this age and one

---

1 *Marshall, 2, pls. XXII. No. 18, XXIII. 17, 19, 20, 22, 29, 31, 1915.*

2 *Bhandarkar, 2, pl. LIX. 13, 1917.*

3 *Ibid, 3, pp. 71, 72, 84, pl. LIII. a-c, 1-3, 8, 1920.*

4 *Ibid, 4, pl. XXIV. 17, 21, 1920. It is not at all possible to fix the age of one specimen illustrated in ibid, 4, pl. XXIV. 63, 1920 which is extremely crude in execution and which does not fall within this group or the other group. The animal figurines illustrated in ibid, 4, pl. XXIV. 22, 24, 25, 26, 40, 66, 70, 71, 1920 can not be considered here as style does not at all help us in this matter.*

5 *Ibid, 4, pls. XXI. b, c, XXII. a, 1920.*

figurine[1] of this group has remarkable affinity with the well-known Yakshini figures of the Śuṅga age.

In Taxila in north-western India Marshall has discovered one terracotta male figure probably representing Kubera.[2] Regarding this example Marshall has rightly observed that it is very similar "to the figures in Māra's army on the North Gateway at Sanchi" and is the "work of the Early Indian School".[3]

In Sankisa in United Provinces Cunningham has discovered one terracotta female figurine.[4] Regarding its age he observes, "From the beaded zone round her loins I conclude that the figure is an old one."[5] This terracotta female figure is so similar to the Yakshinī figures of the Śuṅga age that there can not be any hesitation in placing it to the Śuṅga age.

While exploring the ancient mounds at Lauriya-Nandangarh in Champaran district in Bihar, Majumdar has discovered and illustrated a few terracotta figurines which are to be ascribed to this age on the stylistic ground.[6]

Besides these figurines there are some other figurines which are not known to have been found in the course of actual excavation but which we may ascribe to this age on the stylistic consideration and on the consideration of the palaeography of the inscriptions on some figurines. Das Gupta has described one female figurine found at Gitagrama in Murshidabad district in Bengal and preserved in the musum of the Bangiya Sahitya Parishad[7] and has ascribed it to the Śuṅga age on account of its stylistic similarity with a terracotta female figurine[8] discovered at Bhita by Marshall. In the Boston Museum of Fine Arts there is

---

1 *Bhandarkar, 4, pl. XXIV. 17, 1920.*

2 *Marshall, 27, pl. XXVIII. 2, 1930.*

3 *Ibid, 27, p. 117, 1930.*

4 *Cunningham, 2, pl. IX. 4, 1880.*

5 *Ibid, 2, p. 28, 1880.*

6 *Majumdar, 7, pp. 64-65, pl. XXII. a-e, g-o, 1938.*

7 *Das Gupta, 6, illustration No. 496 in plate facing p. 210, 1936.*

8 *Marshall, 2, pl. XXII. 18, 1915.*

an inscribed terracotta female figurine.[1] It is said to have been found in Mathura.[2] The inscriprion which is on the left side of the figurine and in early Brāhmī script reads as sudhaṭa. This word does not convey any meaning and is not found in Sanskrit lexicons. According to Coomaraswamy "there are also traces of letters in a conspicuous position on the proper right"[3] and this word is "presumably the name of the personage represented."[4] However the matter which is most important is the palaeography of this inscription. Let us study the morphology and the letters of this inscription. The shape of ṭa is parabolic and this type of ṭa is found in the inscriptions of the Maurya[5] and the Śuṅga[6] ages. This type of *dha* which is a semi-circle in shape is found in the inscriprions of the Maurya[7] and the Śuṅga[8] ages. This type of *sa* which consists in a curve attached to a hook-like thing is found in the inscriptions of the Maurya[9] and the Śuṅga[10] ages. Therefore the age of this inscription is either Maurya or Śuṅga. It can not be placed earlier than the Maurya age because as yet no inscription of the post-Indus Valley pre-Maurya age have been found and it cannot be placed later than the Śuṅga age because in no post-Śuṅga inscriptions all those three letters may be found together. It has been very ably shown by the late Prof. R.D. Banerji that in the Śuṅga inscriptions the Maurya, Śuṅga and Kushana letter-forms occur side by side because the Maurya alphabet is the precursor of the Śuṅga alphabet and the Kushana alphabet is the successor of the Sunga alphabet and that in the Śuṅga

---

1 *This specimen illustrated in Coomaraswamy, 2, no. 6, in plate facing p. 92, 1927; Ibid, 3, pl. XVII. 57, 1927; Ibid, 4, p. 70, tafel 4, no. 24, 1928.*

2 *Coomaraswamy, pl. XVII. 57, 1927.*

3 *Ibid, 4, p. 91, 1928.*

4 *Ibid, 4, p. 71, 1928.*

5 *Bühler, 2, tafel II. 18, II-VI, VIII-XI, XIII, XVI, 1896.*

6 *Ibid, 2, tafel, II. 18. XXX-XXIV, 1896.*

7 *Ibid, 2, tafel II. 26, V-VII, XIII, 1896.*

8 *Ibid, 2, tafel II. 26, XIX, XXII-XXIV, 1896.*

9 *Ibid, 2, tafel II. 39. II-VI, VII-XII, XVI, 1896.*

10 *Ibid, 2, tafel II. 39, XVIII, XXII, 1896.*

inscriptions the typical Śunga letter-forms are greater in number than the other two types of letter forms.[1] But as this inscription consists of three letters only, we are not in a position to apply here the test suggested by the late Prof. R.D. Banerji. Therefore on the palaeographical consideration we may assign this figure either to the Maurya or to the Śuṅga age. Coomaraswamy believes that it belongs to the Śuṅga age.[2] Along with this specimen other terracotta figurines of exactly the same nature may be attributed to the Śuṅga period.[3] Coomaraswamy has attributed some other terracotta figurines[4] to this age on the stylistic consideration. At Mathura also other finds have been reported. Agrawala has published three papers in which he has given the illustration of some specimens.[6] In another paper he has illustrated one terracotta plaque representing a kinnara-mithuna of greater aesthetic merit.[6] In another paper where he has made a study of certain terracotta figurines from the chronological and stylistic point of view he has attributed certain specimens to the Śunga age[7]. Majumdar has illustrated three specimens[8] belonging to this age and found at Mathura.

It is interesting to note that one of the finest and most complicated Indian terracottas is one female figurine preserved in the Indian Institute at Oxford[9]. Regarding this unique specimen Johnston has observed, "Among the treasures brought to light in re-arrangement is a very ornate terracotta figurine (Pl. 4) in remarkable preservation, which had been intended for application to a pillar; I hope later to give a full description elesewhere of this piece, whose provenance is unknown but which had been in the Museum for at least twenty-years. The best authorities place it in the third century B.C., and it certainly

---

1 *Banerji, 6, pp. 131-46, pls. 17-23, 1930.*

2 *Coomaraswamy, 4, p. 70, 1928.*

3 *Ibid, 4, tafel 4, no. 26, tafel 5, no. 34, 1928.*

4 *Ibid, 4, fiés. 7, 10 on 93, figs. 11, 13, on p. 95, 1927; Ibid, 4, pp. 70-72, fiés. 27, 32, 35, 41-46, 1928.*

5 *Agrawala, 1, pp. 16-18, 1933.*

6 *Ibid, 2, p. 15, pl. IV. 2, 1936.*

7 *Ibid, 3, pp. 28-32, 37, figs. 26-41, 1936.*

8 *Majumdar, 5, p. 260, pl. CXXX, 3-5, 1936.*

Johnston, p. 16, pl. V. 1939.

can not be later than the first century B.C[1]. It appears from a consideration of its style that it should be ascribed to the Śuṅga age.

Sternbach has illustrated certain terracotta figurines of unknown provenance and ascribed them to the Śuṇga age.[2]

At Kondapur in Medak district in Hyderabad Yazdani has discovered and illustrated certain terracotta figurines which he has ascribed to the period extending from C. 200 B.C.—200 A.D[3]. If we consider the style as well as the iconographical characteristic of these figurines, then we are led to believe that these specimens cannot be so early as the Śuṅga; it must be sometime later. Regarding the animal figurines nothing can be definitely said as style here does not help us in any way.

The above discussion shows that the terracotta figurines have been found at Mahasthan, Gitagrama and Lauriya Nandangarh in eastern India, Bhita, Sankisa, Mathura and Besnagar in mid-India, Nagari in Western India and Taxila in North Western India.

Let us deal with modelling, linear composition, dress and jewelry of these figurines in order to see the main characteristics of these figurines. So far as modelling is concerned, the first point which strikes us is that, from the stand-point of modelling, these figurines are not much different from the post- Indus Valley pre-Maurya and the Maurya terracotta figurines. Unlike the Indus Valley terracotta figurines these terracotta figurines are modelled in moulds as we find also in the post-Indus Valley pre-Maurya and the Maurya terracotta figurines. Let us deal with body-anatomy in greater details. Faces are either oval, round, elongated or parabolic. Like the face the eyes are also treated in different ways. The ears are also treated in a naturalistic way but in some cases ears are not definitely indicated and in some others the ears are probably hid behind the ear-rings. The nose is very naturalistically modelled out of the flesh of the face. Herein lies one of the most important points of difference between the Indus Valley terracotta figurines on one hand and the post-Indus Valley pre-Maurya, Maurya and Śuṅga terracottas on the other hand. The mouth is also naturalistically modelled. So far as the arms are concerned, it is very difficult to come to

---

1 Johnston, p. 16, 1939.

2 Sternbach, pp. 16-19, figs. 18-25, 1941.

3 Yazdani, 2, pp. 176, 177, 178, 184, pls. VIII-XI, XVIII, 1942.

any very definite conclusion as the specimens are much worn out. However, it is quite correct to opine that there is the indication of the elbow, the wrist and the fingers. But it should be pointed out that in some cases all these three indications are not found together. This characteristic of indicating the elbow, the wrist and the finger is found in the post-Indus Valley pre-Maurya and the Maurya terracotta figurines and is not found in the Indus Valley terracotta figurines. The legs are also indicated in a naturalistic way bearing the indication of the knee, the ankle and the toes, though in some cases these three features can not be indicated on account of the standing posture. As many of these examples are female, analysis may be made of the modelling of the breasts. The breasts are modelled in a naturallistic way having spontaneous development out of the flesh of the body. This characteristic is found in the case of the post-Indus Valley pre-Maurya and the Maurya terracotta figurines but not in the case of the Indus Valley terracotta figurines.

So far as the linear composition is concerned, only those figurines which are fully or almost fully preserved will be taken into consideration.[1] If we study these figurines, then the one important point which becomes apparent is that the dynamic element is the most important characteristic of these figurines. This point may be illustrated by one example[2] (Fig. 82). In this example all the lines forming the body balance the opposite lines and therefore only a static effect is produced. But, contrary to this type, there are a few examples which produce some amount of dynamic effect by the lines having no line to counter-balance their effect. In one such specimen[3] (Fig. 83) the static element is disturbed by the dynamic quality which consists in the hand holding the lyre and the left leg moved forward. Besides these there are certain plaques[4] (Fig. 84) which from the very nature of the subject matter depicts a lot of dynamism. Thus these figurines, viewed from the point of view of the linear composition, represent three different types of which the figurines with the static quality only is most common.

---

1 *Marshall, 2, pl. XXII. 18, 1915; Cunningham, 2, pl. IX. 4, 1880; Coomaraswamy, 4, no. 26, 27, 41, 43, 44, 45, 1928; Das Gupta, 6, no. 496, 1936; Majumdar, 7, pl. XXII. h, m, 1938; Agrawala, 1, figs. 16, 17, 1933; Ioid, 3, figs. 27, 30, 31, 36, 1936; Majumdar, 5, pl. CXXX. 4, 5, 1936; Johnston, pl. V. 1939.*

2 Marshall, 2, pl. *XXII. 18, 1915.*

3 *Majumdar, 5, pl. CXXX. 4, 1936.*

4 *Marshall, 2, pl. XXIII. 17, 1915.*

So far as the female figurines are concerned, the following types of dress occur. First, some of the female figurines are absolutely nude.[1] In these female figurines there is no indication of the garment and the sex-organ is clearly indicated. Secondly, some of the female figurines have the upper body bare and the lower body clothed.[2] The lower garment as found in these figurines is a sari-like thing which is knotted at the waist and which flows up to the ankles. Thirdly, some female figurines have the upper body bare and the lower body clothed. But though the lower body is clothed, special attention has been paid to make the sex-organ visible.[3] In this type of female figurines the lower garment is very similar to that of the second type of female figurine mentioned above. Fourthly, some female figurines which are mutilated and whose lower bodies are not preserved show that their upper body is bare.[4] Let us now consider the dress worn by the male figurines. In the first place there are some male figurines which are absolutely nude.[5] In these male figurines we do not find any indication of the garment and the sex-organ is clearly indicated. Secondly, some of the male figurines have the upper body bare and the lower body clothed.[6] (Fig. 83) The lower garment is indicated but it is not possible to ascertain exactly what sort of garment this figurine wears. Thirdly, some male figurines whose lower body is mutilated have the upper body bare.[7] Fourthly, some male figurines have the upper body so summarily treated that it is not

---

1 *Coomaraswamy, 4, pp. 70-72, fig. 43, 1928.*

2 *Marshall, 2, pl. XXII. 18, 1915; Coomaraswamy, 2, fig. 7 on p. 93, 1927; Das Gupta, 6, p. 210. fig. no. 496, 1936; Majumdar, 7, pl. XXII. m, o, 1938; Agrawala, 1, fig. 16, 17, 1933; Ibid, 2, pl. IV. e, 1936; Ibid, 3, figs. 27, 29, 31, 34, 1936.*

3 *Cunningham, 2, pl. IX. 4, 1880; Coomaraswamy, 2, fig. 6 on p. 93, 1927.*

4 *Bhandarkar, 4, pl. XXIV. 17, 1920; Coomaraswamy, 4, pp. 64-76, tafel, 5, no. 34, 1928; Chandra and Dikshit, 2, pl. LXII. g, 1936; Agrawala, 3., figs. 26, 35, 1936; Majumdar, 5, pl. CXXX, 3, 1936; Strenbach, figs. 24, 25, 1941.*

5 *Coomaraswamy, 4, tafel, 6, no. 46, 1928; Agrawala, 1, fig. 20, 1933; Ibid, 3, fig. 39, 1936.*

6 *Marshall, 2, pl. XXII. no. 22, 1915; Majumdar, 5, pl. CXXX. 4, 1936.*

7 *Coomaraswamy, 4, pp. 64-76; tafel, 6, nos. 42, 46, 1928.*

possible to ascertain whether there is any garment over this part of the body.[1] Fifthly, there are some male figurines whose whole body is clothed.[2] Regarding the dress of one of these figurines Marshall observes, "The figure wears a sleeved coat, like the modern chogah, which is open but provided with loop and knot to fasten it across the chest."[3] The dress of the other figurine[4] consists in a transparent upper garment and a tight-fitting lower garment. Besides these male and female figurines we find a number of specimens in which man and woman are represented together. First of all, in some of these examples man and woman are absolutely nude.[5] Secondly, in some of these examples both man and woman have the upper body bare and the lower body clothed.[6] (Fig. 85) Thirdly, in some examples whose lower body is mutilated man and woman are represented as having the upper body bare.[7] There are various kinds of head-dresses worn by these figurines. Of these special mention should be made of head-dresses which have a clear foreign influence. In one example[8] we find a laurel head-dress which is so commonly found in Hellenistic art. Head-dresses worn by other figurines seem to be of indigenous inspiration.

Let us now deal with the jewelry worn by these figurines. It is not necessary to enter into a minute enquiry about type of ornament. Suffice to say that there is a cultural and stylistic similarity between the jewelry worn by these figurines on one hand and the post-Indus Valley pre-Maurya and the Maurya terracotta figurines on the other hand. The most important ornaments worn by these figurines are ear-rings, necklace, girdle, bracelet and anklet. Thus after studying modelling,

---

1 *Marshall, 27, pl. XXVIII. 2, 1930.*

2 *Ibid, 2, pl. XXIII. 19, 1915; Coomaraswamy, 2, fig. 13 on p. 95, 1927.*

3 *Marshall, 2, p. 74, 1915.*

4 *Coomaraswamy, 2, fig. 13 on p. 95, 1927.*

5 *Ibid, 4, pp. 64-76, tafel 5, no. 27, tafel 6, nos. 41, 45, 1928.*

6 *Ibid, 4, tafel, 6, no. 35, 1928; Majumdar, 5, pl. CXXX. 5, pl. CXXX. 5, 1936.*

7 *Coomaraswamy, 2, fig. 10 on p. 93, 1927; Ibid, 4, pp. 6476, tafel 5, no. 32. 1928.*

8 *Bhandarkar, 2, pl. LIX. no. 13, 1917.*

linear composition, dress and ornament we may opine that from the stylistic point of view the Śuṅga terracotta figurines are the true inheritors of the art-technique of the post-Indus Valley pre-Maurya and Maurya ages.

The terracotta specimens of animals belonging to this age are very few in number. Some of these specimens have been unearthed by Marshall at Bhita and one is in the Boston Museum of Fine Arts. All these specimens are very poor in execution and also mutilated and, as such, do not give us any good evidence for appreciating the modelling of the terracotta animals of this age. One specimen[1] which represents the elephant is extremely mutilated and has lost the trunk and the legs. The other specimen represents the head of a camel according to Marshall.[2] It is very interesting to note that no terracotta representation of the camel in round is reported to have been found in India. The other specimen[3] is a mutilated plaque with four horses facing to the front. The specimen preserved in the Boston Museum of Fine Arts[4] represents in relief the front part of a toy-chariot drawn by a pair of bulls.

The terracotta figurines representing birds are also very few in number. Only at Laurya Nandangarh Majumdar discovered one example representing duck.[5] It is quite a good specimen of art.

Besides the terracotta figurines of male, female, animal and bird-figurines there are some beautiful plaques which we should take into account. These plaques throw a considerable light on the manner of indicating the third dimension, i.e., depth. At the outset it should be pointed out that an optical illusion of depth cannot be effected in sculpture in a sense in which it can be effected in painting which the optical illusion of depth can be realised by the colour-composition and the sense of perspective. In ancient India no effort has been made to realise depth in painting but in European painting effort has been made to realise depth. The most important devices which are followed are that "the figures are shown above each other on the ground

---

1 *Marshall, 2, pl. XXIII. 29, 1915. Another example has also been found. (Majumdar, 7, pl. XXII. d, 1938).*

2 *Marshall, 2, p. 74, pl. XXIII. 31, 1915.*

3 *Ibid, 2, pl. XXIII. 20, 1915.*

4 *Coomaraswamy, 2, fig. 11 on p. 95, 1927.*

5 *Majumdar, 7, p. XXII. C, 1938.*

of the relief, instead of being placed behind each other, as in actuality they are"[1] and "that the figures neither decrease nor increase in size according to their distance or manners, because they are not thought of in such terms at all."[2] In one of these plaques,[3] referred to above (Fig. 84), this device has been followed. In it three planes are shown, viz., two human figures in a balcony in the upper plane, one man facing to the right in the right field, one four-horsed chariot driven by a man and in which one man sits in the middle end, one woman rushing out of the hut and one woman drawing water from the pool in the left field in the middle plane and, one peacock and two deer in the lower plane. The whole idea is to show depth in a conventional way. From this we are led to visualise a hermitage in which there are hillocks, trees with blossomed flowers, peacocks and deer moving here and there, ponds in which the lotus blossoms, frogs move about freely and joyously and where women come to fetch water, huts in which inmates of the herrmitage live and balconies in which the inmates of the hermitage take stroll. In such a peaceful hermitage a man on a chariot driven by the charioteer rushes into with the object of hunting. On his entering into the hermitage the peace of the hermitage has been profoundly disturbed, the deer are moving here and there in fright, one inmate of the hermitage has rushed out from her hut, two inmates of the hermitage are seeing the hunting man with awe and one man with a serene look is asking with his raised hands to stop the chariot and not to proceed further. So we understand how depth has been indicated in this plaque. According to Vogel this scene represents the well-known hunting episode of the king Dushyanta in Kāṅva's hermitage as told in Kālidāsa's Abhijñāna-śakuntalam.[4] Besides this there are some other plaques which have considerable artistic merit. In one plaque[5] where also depth is shown in the same manner we find the representation of two women. One of them is carrying a fan in the right hand and a basket of cakes in the other hand.

---

1 Kramrisch, 2, p. 20, 1933.

2 Ibid, 2, p. 20, 1933.

3 Marshall, 2, pls. XXIII. 17, XXIV, 1915.

4 Marshall, 2, pp. 35-36, 1915; but doubt may be expressed regarding their identification by Vogel. This plaque is to be assigned to the Śuṅga age while Kālidāsa flourished in the Gupta age. Besides, there is no reference to this incident in the Mahābhārata from which the story of Śakuntalā has been utilised by Kālidāsa for his drama.

5 Coomaraswamy, 2, fig. 10 on p. 93, 1927.

The terracotta plaque discovered at Mahasthan[1] (Fig. 86) is a fine piece of work in low relief. In it we find the representation of a man who rides on a four horsed chariot and discharges an arrow at a herd of deer and a centaur.

Like the Indus-Valley, post-Indus Valley pre-Maurya and Maurya terracotta figurines these specimens may also be divided into two classes, viz., religious and secular. The religious figurines may again be sub-divided into three classes, viz., the female fertility figures, the mithuna and the purely iconographical type.

Let us, first of all, deal with the female fertily figurines.[2] As it has been shown beforehand, these figurines may be divided into three types, viz., (a) the Divine Mother or Isis type, (b) Personified Yoni or Baubo type, (c) Divine Woman or Ishtar type.

(a) The Divine Mother or Isis type—So far as this type is concerned, we have got a few examples.[3] In all these figures there are certain characteristics which lead us to conclude that they represent this type. Those characteristics are the following ones. First, there is a peculiar religious stamp over these figures which cannot be overlooked. Secondly, we have got the nude breasts in all these specimens. Thirdly, in two examples discovered by Majumdar[4] (Fig. 87) one child suckles the breasts. Also in the example shown by Coomaraswamy we find a child by the side of the female figure.[5] (Fig. 88).

(b) Personified Yoni or Baubo type—A few figurines representing this type are known. In one example[6] (Fig. 89)

---

1 *Dikshit, 6, pl. XLII. b, 1933.*

2 *Marshall, 2, pl. XXII. 18, 1915; Coomaraswamy, 2, fig. 6 on p. 93, 1927; Ibid, 4, pp. 64-76, tafel 4, no. 26, tafel 5, no. 34, tafel 6, no. 43, 1928; Das Gupta, 6, pp. 210-13, illustration No. 496 1936; Majumdar, 7, pl. XXII. m. o, 1938; Agrawala, 1, figs. 16, 17, 1933; Ibid, 3, fig. 27, 1936; Majumdar, 9, pl. XX;V. 14, 15, 1940.*

3 *Coomaraswamy, 4, pp. 64-76, tafel 4, no. 26, 1928; Majumdar, 9, pl. XXIV. 14, 15, 1940.*

4 *Majumdar, 9, pl. XXIV. 15, 1940.*

5 *Coomaraswamy, 4, pp. 64-76, tafel 4, no. 26, 1928.*

6 *Ibid, fig. 6 on p. 93, 1927.*

we find the whole upper body and the lower body clothed. But it must be pointed out that though the lower body is clothed, special attention has been taken to show the sex-organ in nudity. In another example[1] (Fig. 90) which is the most important one from this stand-point we find an absolutely nude figurine with the developed breasts and with the sex-organ determinately shown. In all these specimens over-emphasis has been given on the nude sex-argan for which they are called the Personified Yoni or Baubo type.

(c) Divine Woman or Ishtar type—So far as this type is concerned, we have got a few examples.[2] There are certain important characteristics which are common to all these figurines. Firstly, there is a peculiar religious stamp over all these figurines. Secondly, in all these examples we find the representation of a beautiful woman, almost divine in character. Thirdly, in all these examples we find the upper body bare and not the lower body and there is no idea of vulgarity in these specimens as in the case of the figurines belonging to the second type. For all these reasons we are led to conclude that they represent the Divine Woman or Ishtar type.

Let us now deal with the second type of religious figurines, *viz*, *mithuna*-figures. In a very interesting and learned communication,[3] already referred to, Ganguly has dealt with the problem of *mithuna* in Indian art and has proved his thesis with the evidence furnished by many sculptures whose dates range from the 3rd Century B.C. to the 13th Century A.D.; but he has not reproduced any terracotta sculpture as an evidence for this thesis. Coomaraswamy is the first scholar to point out this significance as found in certain terracotta figurines.[4] The meaning of the word *mithuna* as found in ancient Sanskrit literature is the sexual couple. It is really interesting to note how the physiological union of man and woman has been found with this divine spirit. The idea of *prakriti* and *purusha* found commonly in ancient Sanskrit texts is the result of man's eternal brooding over the creation of the world. The *linga* in the *Yoni-patta* has its origin from the same idea. The divine idea given to the *linga* in the *Yoni-patta*

---

1 *Coomaraswamy, 4, tafel 6, no. 43, 1928.*

2 *Marshall, 2, pl. XXII. 18, 1915; Das Gupta, 6, pp. 210-13, illustration no. 496, 1936; Majumdar, 7, pl. XXII. m, o, 1938; Agrawala, 1, fig. 17, 1933.*

3 *Ganguly, 1925.*

4 *Coomaraswamy, 4, tafel 5, nos. 27, 32, tafel 6, nos. 35, 41, 45, 1928.*

presupposes an age when people used to worship phallus and vulva as symbolic of the male and the female procreative principles. Therefore it seems that the worship of phallus and vulva should be traced from the prehistoric age and there are archaeological evidences in every part of the world which corroborates this assertion. In the same way the idea of mithuna should be traced from the prehistoric age. Regarding the deification of the idea of *mithuna* Ganguly has cited a very relevant passage from the Brahadāraṅyaka Upanishad whose translation runs thus : "He (Prājapati) did not feel happy or satisfied by himself; therefore, even now, people are not happy in 'single blessedness.' He created for a second (companion) to himself. Then he assumed the posture—as a man and a woman embracing each other. He divided his own body into two parts, and in consequence there appeared two figures—a man and a woman. For this reason, the sage Yājñavalkya had spoken of his own body as the incomplete half of a seed of corb. Therefore this void—this emptiness is filled and complimented by woman. The creator (Prajāpati) merged himself in that woman in a sexual act. And from that act sprang human beings."[1] This passage clearly shows how mithuna has been deified in ancient Indian literature and consequently in ancient Indian art. These mithuna plaques may be divided into three classes, viz., (a) in which man and woman are in the posture of mithuna but do not embrace each other and (b) in which man and woman very closely embrace each other and (c) in which conventional figures—male and female--closely embrace each other. Let us consider the figurines of the first group first of all. In one example[2] (Fig. 91) we find one nude woman standing by the side of a fully nude man. In another example[3] whose lower part is broken one woman whose upper body is bare stands very close to the side of a man whose upper body is also bare. In another example[4] whose lower part is badly mutilated one woman whose upper body is bare stands very close to one man whose body is bare. It seems that each places a hand on the other's shoulder. In another example[5] one woman whose upper body is bare and whose sex-organ is determinately indicated through the diaphonous garment stands by the side of a man who is absolutely nude. There is another

---

1 *Ganguly, p. 60, 1925.*

2 *Coomaraswamy, 4, tafel 5, no. 27, 1928.*

3 *Ibid, 4, tafel 5, no. 32, 1928.*

4 *Ibid, 4, tafel 6, no. 35, 1928.*

5 *Ibid, 4, tafel 6, no. 41, 1928.*

beautiful specimen[1] (Fig. 85) showing one man and one woman standing side by side. It is thus evident that the main idea of showing man and woman in an amorous attitude is very clearly indicated. Let us now deal with the figurines of the second group. In one example[2] (Fig. 92) which illustrated this group we find man and woman fully nude and embracing each other. So far as the third group is concerned, we get a nice but mutilated specimen in which two kinnaras place each other's arm on each other's shoulder.[3]

The third type of the religious figure which we shall presently deal with is the purely iconographical type. This is represented by the image of Lakshmī. It is interesting to note this image is the earliest terracotta image of a goddess who can be definitely identified. Before entering into a discussion about the iconographical details of this image we should see how Lakshmī has been referred to in ancient Indian literature. In the Ṛg-Veda there is a passage where Śrī has been used in the sense of "prosperity" (RV. IV. 16, 15). In the Atharva-Veda (Av. vi. 54. 1; 73. 1; IX. 5. 31; X. 6, 26; XI. 1. 12, 21; XII. 1. 63; 5-7) and in the Taittirīya Saṃhitā (TS. II. 2. 8, 6; V. 1-8, 6; VI. 1. 10.3 VII. 2, 3, 7) the word Śrī has been used, as in the Ṛg-Veda, in the sense of "prosperity". Thus in the period indicated by the Ṛg-Veda, the Atharva-Veda and the Taittiriya Saṃhitā Śrī has not been used in the sense of any goddess but in the abstract idea of "prosperity". But in the period of the Śatapatha Brāhmaṇa the term Śri has been used in the sense of a goddess. SB. XI. 4. 3) In later Sanskrit texts there are minute and detailed information regarding the iconography of Lakshmī and there can not be any doubt that the specimens representing this goddess were certainly made according to some of these texts. A few images of Lakshmī belonging to this age have been found.[4] In one specimen which is mutilated we find, in the centre, the image of Lakshmī and on each side of the image an elephant stands on a full-blossemed lotus and holds in its trunk an inverted jar from which water pours down on the image. This shows that this image represents gaja-lakshmī[5]

---

1 *Majumdar, 5, pl. CXXX. 5, 1936.*

2 *Coomaraswamy, 4, tafel 7, no. 45, 1928.*

3 *Agrawala, 2, pl. IV. e, 1936.*

4 *Coomaraswamy, 2, fig. 7 on p. 93, 1927; Majumdar, 9, pl. XXIV, II, 16, 1940.*

5 *In Hemādri's Vratakhaṇḍa we have the following verse regarding this type of image :—padmasthā padmastā cha gajo=tkshiptā-ghaṭa-plutā 1 Srīḥ padma-mālinī chai=va Kālikā=krti=reva cha 11.*

(Fig. 94). Regarding the other two images Majumdar has observed that "Plate XXIV, 11, 16 ... shows a lady standing on a lotus under an umbrella and on two other lotuses stand her two attendants. Her right hand is in the Varada or gift-bestowing pose. What particular goddess she represents is not known. She may be the Goddess of Fortune; her figure is akin in conception to female deity appearing on some of the coins of Azilises and on the Bharut railing"[1] (Fig. 95). There is no doubt that these two images represent the goddess Lakshmī.

Besides these figures there are certain other figurines which may be considered as religious.[2] (Fig. 96) Here we find a female figure with wings. The wingedness of a female figure necessarily makes it a figure with the divine stamp.

Like the female religious figurines there are some male figurines which, from their characteristics, may be considered as religious. The male religious figurines may be sub-divided into the following groups: (a) the iconographical type, (b) the nude male type and (c) the demon type. Let us, first of all, consider the first type. Marshall has discovered a male figurine[3] at Taxila which he has tentatively identified as Kuvera (Fig. 97). But it appears that there is no iconographical characteristic in this figure by which it can be identified as Kuvera.[4] So far as the second type is concerned, there is one example representing an absolutely nude male child.[5] (Fig. 98). Similar specimens are in the Curzon Museum at Muttra.[6] From their nudity it seems that they have probably some religious or quasi-religious significance. Besides these two types there are a few figurines representing demon.[7] (Fig. 99) There is no doubt that they can not be considered as secular figurines. Most probably they are mythical beings.

Let us now consider the secular figurines.[8] Those figurines which have no pronounced religious characteristic have been

---

1 *Majumdar, 9, p. 50, 1940.*

2 *Ibid, 7, pl. XXII. h, 1938.*

3 *Marshall, 27, p. 117, pl. XXVIII. 2, 1930.*

4 *Rao, Vol. II, pt. II, appendix B, pp. 263-65, 1916.*

5 *Coomaraswamy, 4, pp. 64-76, tefal 6, No. 44, 1928.*

6 *Agrawala, 1, fig. 20, 1933; Ibid, 3, fig. 39, 1936.*

7 *Coomaraswamy, 4, nos. 42, 46, 1928; Agrawala, 1, fig. 19, 1933.*

8 *Marshall, 2, pl. XXII. nos. 19, 22, 1915; Bhandarkar, 2, pl. LIV. no. 13, 1917; Coomaraswamy, 2, fig. 10 on p. 93, fig. 13 on p. 95, 1927; Majumdar, 7, pl. XXII. 6, 1938; Agrawala, 3, figs. 29-31, 34, 1936.*

considered as secular figurines. All these figurines are modelled according to Indian standard of modelling. But special attention should be paid to one head[1] (Fig. 100) which wears a mural crown. The crown shows the unmistakable Perso-Hellenistic influence. Tnere is another specimen which on account of its freshness speaks well of the artist.[2] (Fig. 101).

Let us now see the relation between these Śuṅga terracotta figurines in one hand and contemporary sculpture in stone and other materials on the other hand. The Śuṅga sculptures in stone and other materials are found at a number of sites, notably at Bharut,[3] Sanchi,[4] Bodh Gaya,[5] Mathura,[6] and Amaravati.[7] Among many sculptures in high relief and belonging to this age and of the above-mentioned remains we should take into account the sculptures inscribed chakavāka Nagarāja,[8] Gaṁgita *Yakha*,[9] Kupīya Yakha,[10] Yakhiṅī Sudasana,[11] Culokoka devata,[12] Sucniloma Yakha,[13] Sirima devata,[14] the one depicting a

---

1 *Bhandarkar, 2, pl. LIX, no. 13, 1917.*

2 *Majumdar, 7, pl. XXII. 6, 1938.*

3 *Cunningham, 10, pls. I-LII, LVII. 1879; Bachhoffer, pls. 18-22, 1929.*

4 *Bachhoffer, pls. 47-60, 1929.*

5 *Ibid, pls. 34-45, 1929.*

6 *Vogel, 9, 1930.*

7 *Burgess, 1887.*

8 *Bachhofer, pl. 18, the left figure, 1929.*

9 *Ibid, th right figure, 1929.*

10 *Ibid, pl. 19—the left figure, 1929.*

11 *Ibid, pl. 19—the right figure, 1929.*

12 *Ibid, pl. 20—the left figure, 1929.*

13 *Ibid, pl. 20—the right figure, 1929.*

14 *Ibid, pl. 21—the right figure, 1929.*

warrior[1] and the one depicting a female standard-bearer[2] found on the railing round the stūpa at Bharhut, the sculpture depicting a guardian-figure,[3] a Yakhini figure[4] found on the toraṅa of the Great stŭpa at Sanchi, the sculpture representing a female figure,[5] Indra as Brāhmaṇa Sānti,[6] the standing female figure[7] found at Mathura should be considered in this connection. The sculptures of Bharhut, Sanchi, Bodh Gaya and Mathura belong more or less to one type. If we compare the teracotta figurines of the Śuṅga age with these stone-sculptures, we shall find a definite point of similarity between them. This shows that the artists who made the stone-sculptures and the terracotta figurines had followed almost the same art-formulae. Let us prove this point by a few concrete examples. First, one terracotta figurine,[8] discovered at Bhita, which stands in a profile attitude has a great similarity with a sculpture of Bharhut.[9] Secondly, regarding one terracotta plaque found at Bhita[10] Marshall has rightly observed, "The scene, which is repeated on both sides of the medallion, recalls in every feature the reliefs of Sanchi, but the workmanship of the die from which this relief was stamped, is infinitely more minute and delicate than any workmanship in stone or marble could ever be."[12] The general difference between the modelling of the Bharhut and the Sanchi sculptures in relief lies in the fact that whereas in the former group there is no overcrowding of figures in a scene, in the latter group we find exactly the opposite. In this

---

1 *Bachhofer, pl. 22—the left figure, 1929.*

2 *Ibid, pl. 22—the right figure, 1929.*

3 *Ibid, pl. 58—the left figure, 1929.*

4 *Coomaraswamy, 3, pl. XVI. no. 54, 1927.*

5 *Bachhofer, pl. 34, 1929.*

6 *Ibid, pl. 39—the left figure, 1929.*

7 *Ibid, pl. 39—the right figure, 1929.*

8 *Coomaraswamy, 3, pl. XVI. no. 59, 1927.*

9 *Marshall, 2, pl. XXIII. 19, 1915.*

10 *Bachhofer, pl. 17—the figure riding on the elephant, 1929.*

11 *Marshall, 2, p. 35, 1915.*

12 *Ibid.*

respect the scene, in the latter group we find exactly opposite. In this respect the scene depicted in this Bhita terracotta plaque exactly follows the modelling of the Sanchi sculptures. In other respects also, viz., in the treatment of depth, treatment of plants, mountainous region and flowers it very much resembles the Sanchi relief works. It is stated in a Sanchi inscription that the ivory-workers of Vidiśā are mainly responsible for the sculptures on the toraṇas of the stŭpas at Sanchi. Judging from the great care which has been given to the minute study of the scene represented in this terracotta plaque it appears that this was also the work of a man who was an expert in ivory-work. Thirdly, one terracotta female figurine found at Sankisa[1] (Fig. 102) is a Yakshiṇī figure and resembles very much the common Yakshiṇī figures of the Śuṅga age.[2] Fourthly, another terracotta female figurine which has the sex-organ most exaggerately indicated[3] (Fig. 90) resembles some of the Mathura stone figurines.[4] This analytical discussion on a comparative basis leads us to conclude that the terracotta sculpture and the stone-sculpture of the Śuṅga age generally follow the same art-principles so far as modelling, linear composition, dress and jewelry are concerned.

Let us now see the relation between the terracotta figurines of the Śuṅga age and the Western Asiatic art specimens. Though in some terracotta figurines of the Śuṅga age the Western Asiatic element is noticeable, yet it must be pointed out that the main characteristic of the Śuṅga terracotta figurines is their "Indianness". But this assertion also does not prove that the Western Asiatic element in Śuṅga art is negligible. In fact, in the archaeological remains at Bharhut, Sanchi, Bodh Gaya, Amaravati, Mathura and at a number of other places belonging to this age the Western Asiatic element in art is not at all inconspicuous. This fact is corroborated by the literary evidence which we have already quoted. The absence of any striking foreign influence in the terracotta figurines of this age

---

1 *Cunningham, 2, pl. IX. no. 4, 1880. One mutilated specimen illustrated in Bhandarkar, 4, pl. XXIV. no. 17, 1920 is very similiar in treatment.*

2 *In this connection the remarkable similarity between this figurine and one image of Lakshmī found at Bodh-Gaya (Bachhofer, pl. 42, the top right figure, 1929) may be noted.*

3 *Coomaraswamy, 4, pp. 64-76, tafel 6, no. 43, 1928.*

4 *Ibid, 3, pl. XVIII. no. 59, 1927. It should be noted that the sex-organ is not so exaggerated as that of the terracotta female figureine under discussion.*

which we have already examined is undoubtedly due to the limited scope which clay affords for representation. There is only one terracotta head[1] (Fig. 100) which betrays foreign influence. The facial treatment and particularly the head-dress worn by it give us most probably the proof of Hellenistic influence.

The above discussion shows that these figurines are of great interest from the stand-point of art, religion, and contact of culture. Regarding the first point it has been shown that the modellers of the Śuṅga terracotta figurines generally followed the same principles of modelling as those followed by the stone-sculptures of the period. Regarding the second point it may be held that this age definitely anticipates the making of the images of gods and goddesses according to the iconographical texts. Regarding the third point we have also shown that some of the terracotta figurines give the evidence of the Hellenistic element in art of this period.

---

1 *Bhandarkar, 2, pl. LIX. no. 13, 1917.*

CHAPTER VI.

KUSHANA

The Kushaṇa age is one of the most important art-epochs of India. In this age we find the beginning of a new element in the domain of Indian art. But in order to have a true estimate of this new element in Indian art we should go a little back, i.e., to the period of the Indo-Bactrian, Indo-Parthian and Indo-Scythian supremacy of North-Western India because the art under the patronage of rulers of these dynasties serves as a link between the Hellenistic art of Syria and the Hellenistic element in art of the Kushaṇa age. The evidence of art under the patronage of rulers of these three dynasties is found on their coins. It is quite natural that these rulers being Hellenitic in descent and being monarchs of Indian territories have issued coins on which we find Indian and Hellenistic figures. Let us see these two types of figures on their coins I. Indian figurines. The most interesting Indian figures from the stand-point of art are the following :—(a) Female figure in Indian costume holding flower in right hand.[1] White head calls this fugure a "dancing girl",[2]; but Coomaraswamy objects to this identification by remarking that "no sufficient reason exists for the usual description of the female figure on the coins of Pantaleon and Agathokles as an Indian dancing girl"[3] and believes that they belong to the class represented by the Yakshīs, devatas and vrkshakas[4]; (b) Buddhist stŭpa surrounded by star[5]; (c) Tree inside a railing[6]; (d) elephant[7]; (e) bull[8]; (f) Lakshmī[9] and (g) Śiva[10].

---

1 *Whitehead, pl. II. nos. 35, 45, 1914.*

2 *Ibid, p. 16, 1914.*

3 *Coomaraswamy, 3, p. 64, 1917.*

4 *Ibid, 3, p. 64, 1927.*

5 *Whitehead, pl. II. nos. 51, 52, 1914.*

6 *Ibid, pl. II. no. 52, 1914.*

7 *Ibid, pls. II. no. 59, III. nos. 148, 149, 157, IV. nos. 212, 231, 236, VII. no. 546, X. nos. 5, 31, 32, 34, XII. nos. 288, XIV. nos. 362, 363, 1914.*

8 *Ibid, pls. III. no. 149, IV. nos. 220, 231, 236, VI. nos. 517, VII. nos. 555, 590, X. no. 32, XII-nos. 263, 288, 292, 305, 308, XIV. no. 363, XVI. no. 84, 1914.*

9 *Ibid, pls. XII. no. 308, XIII. 332, 1914.*

10 *Ibid, pl. XV nos. 43, 46, 1914.*

II. Hellenistic figurines—The most important Hellenistic element from the stand-point of art is the representation of various classical deities on the coins. They are the following:—(a) Herakles,[1]; (b) Artemis[2]; (c) Apollo[3]; (d) Zeus[4]; (e) Dionysos[5]; (f) Poseidon[6]; (g) Nike[7]; (h) Dioskuroi[8]; (i) Pallas[9]; (j) Aegis[10]; (k) Demeter[11]; (l) Dolphin[12]; (m) Triton[13]; (n) Hermes[14]; (o) Hephaistes[15]; (p) Bacchante[16]; (q) Deity driving quadriga[17];

---

1 *Whitehead, pls. I. nos. 18, 27, 28, III. no. 150, VII. 524. XII. no. 254, XIV. nos, 379, 385, 386, 1914.*

2 *Ibid, pls. I. no. 22, VIII. no. 551, VIII. no. 642, X. no. 10, 1914.*

3 *Ibid, pls. no. 29, II. no. 60, IV. no. 307, V. no. 364, VII. nos. 520, 545, VIII. nos. 627, 647, X. no. 18, 1914.*

4 *Ibid, pls. II. nos. 41. 42, III. nos. 131, 133, 135, 170, 172, 189, VIII. nos. 636, 640, IX. nos. 649, 657, X. nos. 1, 3, XI. nos. 36, 38, 40, 46, 47, 56, 122, XIV. nos. 374, 382, 394, 395, 397, XV. nos. i, 19, 20, 34, 35, 61, 64, 1914.*

5 *Ibid, pl. II. no. 43, 1914.*

6 *Ibid, pls. II. nos. 54, 56, 58, X. no. 20, XI. nos. 177, 178, 1914.*

7 *Ibid, pls. II. no. 59, V. no. 367, VI. nos. 482, 517, VII. nos. 353, 557, IX. no. 682, X. nos. 1, 3, XI. no. 187, XV. nos. 59, 70, XVI. nos. 72, 76, 1914.*

8 *Ibid, pls. II. no. 63, IV. nos. 213, 214, 215, XIII. nos. 323, 324, 1914.*

9 *Ibid, pls. IV. nos. 263, 276, 292, V. nos. 355, 356, 359, 371, VI. nos. 375, 516, VII. nos. 534, 550, VIII. nos. 637, 643, XI. no. 127, XIII. no. 331, XIV. no. 385, XV. no. 38, 1914.*

10 *Ibid, pls. V. no. 372, VII. no. 573, 1914.*

11 *Ibid, pl. VII. no. 590, 1914.*

12 *Ibid, p. 63, no. XV. p. 74—the unrepresented type of Nikias, 1914.*

13 *Ibid, pl. VIII. no. 631, 1914.*

14 *Ibid, pl. XI. no. 195, 1914.*

15 *Ibid, p. 130, no. 307, pl. XIV. no. 369, 1914.*

16 *Ibid, pl. X. no. 20, 1914.*

17 *Ibid, p. 27—the unrepresented type of Plato, 1914.*

(r) Deity wearing mural crown[1]; (s) asyncretic deity.[2] Besides the representation of these classical deities on the coins of these rulers we find also the representation of many other things connected with classical religion on their coins. They are mainly (a) tripod-likes[3]; (b) tripod[4]; (c) palmo of Dioskuroi[5] and (d) piloi and palms of Dioskuroi.[6]

Besides these two points we should also take into consideration the prevalence of the legend in Greek script on the obverse and the legend in the Brāhmī or the Kharoṣṭhī script on the reverse of the coins of these rulers and also the prevalence of the Attic as well as Indian standards of weight. All these numismatic evidences go to show that there was a natural mixture of Hellenistic and Indian cultures in North Western India during the period of the Indo-Bactrian, Indo-Parthian and Indo-Scythian domination.

This point can also be proved from the epigraphical source. In the Besnagar garuḍa-pillai inscription of the time of rājan Kāśīputra Bhāgabhadra it is stated that in the 14th regnal year of rājan Kāśiputra Bhāgabhadra this garuḍa-dhvaja of Vāsudeva erected at the instance of the Bhāgavata Heliodora (Heliodorus), the son of Diya (Dion), the native of Takshasila, the Yona (yavana) ambassador from the court of Mahārāja Aṃtalikita (Anti-alkidas) to the court of rājan Kāśīputra Bhāgabhadra. The most important point to be considered here is that Heliodorus, a Greek took special pride in calling himself a bhāgavata. This shows that most probably he was converted to Vaishṇava religion. Secondly, in the Taxila copper plate inscription of Paṭika it is stated that in the year 78 (during the reign) of the Greek King, the Great Moga (Maues) the Kshatrapa Paṭika establishes an unestablished relic of the Lord Sākyamuni in Takshasilā and a sanghārāma.[7]

---

1 *Whitehead, p. 141, no. i, 1914.*

2 *Ibid, pl. XIII. no. 336, 1914.*

3 *Ibid, pls. no. 32, IV. no. 307, V. no. 364, 1914.*

4 *Ibid, pls. VII. nos. 520, 545, VIII. no. 627, 1914.*

5 *Ibid, pl. II. no. 71, 1914.*

6 *Ibid, pl. IV. nos. 193, 197, 230, 1914.*

7 *Konow, pp. 23-29, pl. V. no. 1, 1929.*

Thirdly, in the so-called Takht-i-Bahi inscription of the year 103[1] it is stated that during the reign of the mahārāja Guduvhara, in the 26th year, in the one hundred and third, 103, year one religious chapel was made by one Balasāmi (Balasvamin ?)

These two latter inscriptions show that though Maues and Gondopharnes were not converted to any Indian religion, yet they were probably tolerant to men belonging to Indian religious sects.

The Kushaṇa monarchs, being the successive rulers and belonging to a different ethnic stock (probably Scythian), penetrated as far as Bengal in eastern India and became the patrons of artistic work in which Hellenistic, Scythian and Indian elements exist. Regarding the Scythian element in Kushaṇa art the most characteristic points which stike us are the dress, the cap and the high boots worn by the Kushaṇa rulers, Vima Kadphises,[2] Kaṇishka, Vāsudeva,[3], the latter Kushaṇa ruler Kanishka[4] and the Kushaṇa-Sassanian ruler Vāsudeva.[5] Regarding the dress of the Scythians Herodotus has not stated anything very definitely;[6] but Rawlinson, relying on the remains attributed to the Scythians, has a somewhat clear idea about the costume of the Scythians.[7] Regarding the same question Borovka has remarked that the Scythians "wear trousers and a double-breasted jacket, fastened with a girdle. The head is covered with a peaked cap, provided with two flaps coming down over the ears, and the feet are protected by supple leather boots."[8] There is a remarkable similarity between this description of the Scythian costume and the dress worn by the Kushaṇa kings mentioned above. Therefore it may be said that it is a Scythian element which came to India along with the Kushaṇas.

---

1 *Whitehead, pp. 57-62, pl. XIII no. 1, 1929.*

2 *Ibid, pl. XVII. nos. 31, 36, 1914.*

3 *Ibid, pl. XIX. no. 209-11, 1914.*

4 *Ibid, pl. XIX. no. 231, 1914.*

5 *Ibid, pl. XX. no. 238, 1914.*

6 *Rawlinson, Vol. III, pp. 67-68, 1880.*

7 *Ibid, note 8, 1880.*

8 *Borovka, p. 26, 1928.*

The most direct evidence for the Hellenistic element in the Kushaṇa art is the entire Graceo-Buddhist art of Gandhāra which was in the most flourising condition during the Kushaṇa regime.[1] The Graeco-Buddhist art of Gandhāra is a mixture of Indian, Indo-Iranian, Central Asian and Hellenistic art-elements among which Indian and Hellenistic elements predominate. The Hellenistic element in Gandhara art is due to the Kushaṇa occupation of the territories previously occupied by the Indo-Bactrian, the Indo-Parthian and the Indo-Scythian rulers who were much influenced by and indebted to Hellenism, and the Indian element in Gandhāra art is due to the influence which Buddhist iconographical principles exercised on it. Remarking on the nature of Gandharan art Coomaraswamy rightly holds that "Gandhara art is iconographically in part, plastically almost altogether, a local phase of Hellenistic (not Roman—Roman art is cousin, not parent), descended from the art of the Greek period in Afghanistan and the Punjab, but applied to the themes of Indian origin."[2] There are innumerable specimens by which this point may be proved; but it may be briefly shown by taking into account the dated Gandhāran sculptures. They are the following :—

(1) Loriyan Tangai image of Buddha dated the year 318.[3]

(2) The Hashtnagar image of Buddha dated the year 384.[4]

(3) The Skarah Dheri image of Hāriti dated the year 399.[5]

(4) The Shah-ji-dheri sculptured casket in the reign of Kaṇiskha dated the year (1)[6]

(5) The Mamane Dheri image of Buddha dated the year 89.[7]

---

1 *Foucher, 1905.*

2 *Coomaraswamy, 3, p. 27, 1927.*

3 *Vogel, 1, pl. 1906; Bachhofer, pls. 142—the right figure, 143 the upper figure, 1929; Konow, pp. 106-07. pl. XXI. no. 1, 1929.*

4 *Konow, pp. 117-19, pl. XXII. no. 10, 1929; Bachhofer, pls. 142--- the left figure, 143—the lower figure, 1929.*

5 *Vogel, 1, pl, 1906; Konow, pp. 135-37, pl. XXIII. no. 8, 1929.*

6 *Coomaraswamy, 3, pl. XXIV. no. 89, 1927; Konow, pl. 135-37, pl. XXV. no. 1, 1929.*

7 *Konow, pp. 171-72, pl. XXXIV. no. 1 and also the unnumbered illustration of the images on the same plate, 1929.*

There is a divergence of opinion regarding the reading and the interpretation of dates inscribed on these remains; but Konow's researches, which are the latest on these points, may be accepted as the working hypothesis. He believes that the years 318, 284 and 399 inscribed on the first, second and third images respectively should be referred to the hypothetical old Śaka era of 84-83 B.C. and therefore to be identified with A.D. 334, 300 and 315 respectively and the years (1) and 89 inscribed on the fourth and fifth images respectively should be referred to the hypothetical new Śaka era of 128-29 A.D. and therefore to be identified with A.D. (128) and 216 respectively.[1] In all these images we find mainly the mixture of Hellenistic and Indian art-elements, though Central Asiatic and Early Asiatic art-elements are present in some of them. In the composition of the image No. 1 the main Hellenistic elements are plasticity, drapery-folds and pilasters and the main Indian elements are the hand-poses, the sitting and the standing postures, dress, ornaments and iconographical details. The same kinds of art-elements—Hellenistic and Indian are found in the images nos. 2 and 3. In the specimen no. 4 the Hellenistic elements are the plasticity of the figure and Eros bearing girdles, the iconographical and the ornamental details of the images of Buddha and worshippers, the Central Asiatic element are the helmet, the dress and the boots of the engraved king[2] and the Early Asiatic elements are the nimbus behind the head of Buddha and of the worshipping figures and possibly the band of *haṁsas* round the flange of the lid, which we find also round the abacus of an Aśokan capital. In the image no. 5 plasticity is distinctly Hellenistic but the hand-poses, the sitting and the standing posture, dress, ornament, and iconographical details are Indian. Thus we see that the Graeco-Buddhist art of Gandhāra which had its most glorious epoch in the Kushaṇa age is mainly a mixture of Hellenistic and Indian art-elements.

Side by side with this school of sculpture images in conformity with the purely Indian tradition were made mainly in Eastern India. These images generally follow the art-principles exemplified by many images, notably the Parkham Yaksha statue and two Patna Yaksha statues[3] of the Maurya age. Uptil now many images in the specific regnal years of the Kushaṇa kings have been discovered and they are the following :—

---

1 *Konow, pp. 135-37, 171-72, 1929.*

2 *Bachhofer, pl. 148—the right photo, 1929.*

3 *Ibid, pl. 11, 1929.*

(1) Sarnath image of Bodhisattva of the time of Kaṇiskha in the year 3.[1]

(2) Mathura image of Jina Vardhamāna of the time of Kaṇiskha in the year 5.[2]

(3) Mathura Jaina image of the time of Kaṇiskha in the year 7.[3]

(4) Mathura Jaina image of the time of Kaṇiskha in the year 9.[4]

(5) British Museum sculptured slab of the time of Kaṇiskha in the year (10)[5]

(6) Mathura image of the time of Kaṇiskha.[6]

(7) Mathura Jaina image of the time of Huksha in the year 29.[7]

---

1 *Lüders, 2, notice no. 927, 1909-10; Bachhofer, pl. 79, 1929.*

2 *Lüders, notice no. 18, 1909-10. This image is unpublished. According to Bühler it is "a small squated figure of a Jina—the stone measuring 2 feet 1 inch by 1 foot 7 inches, and found in the west of the Kankali Téla at the second Jain temple". (Bühler, 1, p. 381, foot-note 40, 1892).*

3 *Lüders, 2, notice no. 21, 1909-10. This image is unpublished. According to Bühler it is "a large seated Jina, 4 feet 4 inches by 3 feet 2 inches, found on the south-east Kankali Tila, February 1888." (Bühler, 1, p. 391, foot note 62, 1892).*

4 *Lüders, notice no. 22, 1909-10. This image is neither described nor illustrated.*

5 *Ibid, 2, notice no. 23, 1909-10. For illustration see Lüders, 1, pl. facing p. 239, 1907-08.*

6 *Ibid, 2, notice No. 79, 1909-10. This image is neither described nor illustrated.*

7 *Ibid, 2, notice no. 35, 1909-10. This image is unpublished. According to Bühler it is a broken standing Jina, measuring 1' 8" by 1' 1". (Bühler, 4, p. 206, footnote 77, 1894).*

(8) Mathura image of Bodhisattva of the time of Huvishka in the year 33.[1]

(9) Mathura Jaina elephant-capital of the time of Huvishka in the year 38.[2]

(10) Mathura torso of Bodhisattva of the time of Huvishka in the year 39.[3]

(11) Mathura image of Jina of the time of Huvishka in the year 44.[4]

(12) Bombay University Library image of the time of Huvishka in the year 45.[5]

(13) Lucknow image of Jina Sambhavanātha of the time of Huvishka in the year 48.[6]

(14) Mathura Jaina image of the time of Huvishka in the year 50.[7]

(15) Mathura image of Buddha of the time of Huvishka. in the year 51.[8]

---

1 *Lüders, 2, notice No. 38, 1909-10. For illustration see Bloch, 2, pl. facing p. 182. 1905-06.*

2 *Lüders, 2, notice no. 41, 1909-10. For illustration see Cunningham, 1A, pl. V, 1873.*

3 *Marshall, 33, p. 13, pl. VII. c, 1918.*

4 *Lüders, 2, notice No. 42, 1909-10. This image is unpublished. According to Bühler it is "a large seated Jina (head lost), 3 feet 5 inches by 2 feet 10 inches". (Bühler, 1, p. 387, footnote 4, 182). Banerji reads this date as 58. (Banerji, 1, pp. 113-14, pl. 1, No. VII. 1909-10).*

5 *Lüders, 2 notice no. 43, 1909-10. This image is unpublished. (Bhandarkar, 1, p 270, 1902).*

6 *Ibid, 2, notice no. 45, 1909-10. For illustration see Banerji, 1, the right figure in the plate facing p. 112, 1909-10.*

7 *L¨ders, 2. notice no. 51, 1909-10. This image is unpublished.*

8 *Ibid, 2, notice no. 52, 1909-10. This image is unpublished. According to Banerji this inscription is found "on the pedestal of an image, most probably of Buddha, of which only the feet are extant. A male kneels to the proper right with some object, probably a bag, in his hand." (Banerji, 1, p. 112, 1909-10).*

(16) Mathura Jaina image of the time of Huvishka.[1]

(17) Mathura Jaina image of the time of Vāsudeva in the year 80.[2]

(18) Mathura Jaina image of the time of Vāsudeva in the year 83.[3]

(19) Mathura Jaina image of the time of Vāsudeva in the year 84.[4]

(20) Mathura Jaina image of the time of Vāsudeva in the year 87.[5]

(21) Mathura Jaina image of the time of Vāsudeva in the year 98.[6]

It is apparent that a great number of the images are still unpublished; but a study of all the images which are published will show everybody that these images were made according to Indian style of modelling. Thus we find that in the Kushaṇa age there were mainly three kinds of sculpture—one having a mixture of Hellenistic and Indian elements, the second having Indian elements only and the third having Scythian elements. It has already been stated that the presence of these three types of sculpture is due to historical and stylistic causes.

With this back-ground let us deal with the terracotta figurines belonging to this age. At the outset it should be pointed out that as no terracotta figurine of this age is inscribed, the attribu-

---

1 *Lüders, 2 notice no. 80, 1909-10. This image is unpublished. According to Bühler it is "a standing Jina, measuring 3' 6" by 2' 6" (Bühler, 4, p. 206, foot-note 75, 1894).*

2 *Lüders, 2, notice no. 66, 1909-10. For illustration see Banerji, 1, pls. VII, VIII facing p. 121, 1909-10.*

3 *Lüders, 2, notice no. 68, 1909-10. This image is unpublished.*

4 *Bachhofer, pl. 101—the left figure, 1929.*

5 *Lüders, 2, notice no. 72, 1909-10. This image is unpublished. According to Cunningham it is a "naked figure, life-size." (Cunningham, 1A, p. 35, no. 18, 1873).*

6 *Lüders, 2, notice no. 76, 1909-10. This image is unpublished. According to Cunningham it is a "naked standing figure". (Cunningham, 1A, p. 35, no. 20, 1873).*

tion of certain terracotta figurines to this age is mainly made on the ground of archaeological stratification and stylistic similarity with figures which can be placed more or less definitely in this age. Let us deal with those terracotta figurines which have been unearthed in course of actual excavation.

At Basarh in Muzaffarpur district in Bihar Bloch has unearthed a terracotta head which may be ascribed to this age as he rightly marks its affinity with the specimens of Graeco--Buddhist art of Gandhāra.[1] Regarding this specimen he remarks, "The head of a male figure (No. 17 of Pl. XXXIX) with its twisted moustache bears a striking resemblance to some of the Bodhisattva heads among the Gandhāra sculptures. The influence of that school of sculptures very likely stretched as far as Bihar"[2]

At Bhita in Allahabad district in the United Provinces Marshall has unearthed a number of terracotta figurines which he has ascribed to this age on the consideration of archaeological stratification.[3] All these have been found in the fourth stratum at Bhita which, according to the opinion of Marshall, is the Kushaṇa stratum.

At Sankisa in Farrukabad district in the United Provinces Sastri has unearthed a number of terracotta figurines among which one specimen has been ascribed to this age on the consideration of archaeological stratification.[4]

Mathura was certainly one of the most important centres of terracotta sculpture in ancient India but it is regrettable that hardly there has been any scientific excavation here uptil now. What we know about these specimens is from chance finds only. Codrington has published a very interesting terracotta female figurine found at this site.[5] Regarding its age he has rightly remarked, "The figure came to the Museum without a detailed pedigree, but it was associated with two other terracotta and a number of minor sculptures in mottled red sandstone, which may confidently be assigned to Mathura, the capital of the Kushaṇa dynasty, early second century A.D. Moreover, the treatment of the figurine itself and the details of the beaded belt,

---

1 *Bloch, 1, pl. XXXIX, 17, 1906.*

2 *Ibid, 1, p. 97, 1906.*

3 *Marshall, 2, pl. XXII. 33-35, 40, 42-44, 1915.*

4 *Sastri, 2, p. 113, pl. IV. fig. III, 1927.*

5 *Codrington, 3, pp. 65-66, pl. E, figs. 1 and 2, 1935.*

necklace and hair, all of which are of the native Indian tradition, leave little doubt that it must be assigned to the same provenance and date."[1] Coomaraswamy has illustrated certain specimens said to have been found here.[2] Agrawala has written three interesting articles in which he has illustrated a number of examples found here and attributable to this age. In the first paper he has illustrated one specimen representing Kāmadeva.[3] In the second paper which deals with certain specimens belonging to different ages he has illustrated a number of specimens of this age. [4]In the third paper he has published one specimen representing Herakles and Nemean lion.[5] Regarding this specimen he has remarked, "The terracotta should be attributed to the Kushaṇa period on account of the similarity of the face of Herakles having typical ear-ring[6] with other Kushaṇa figures." In another paper Takacs has discussed certain specimens which are now in the Francis Hopp Museum at Budapest.[7]

Agrawala has discussed and illustrated certain terracottas found at Ghoshi in Azamgarh district in the United Provinces.[8] Regarding the age to which these specimens may be referred to he has remarked, "There is no straum or level to indicate the period for which our sole criterion for the present remains the style....The most probable dating for the Ghoshi terracottas appear to be the Kushaṇa period. They exhibit a close resemblance with certain crude specimens of the Kushaṇa period from Mathura and also from Bhita (Archl. Survey Report, 1911-12, plate XXIII, Kushaṇa terracottas, Nos. 33, 34, 35, 42, 43)"[9] Ramachandran is wrong when he attributes certain specimens found here to an age other than the Kushaṇa age to which all the specimens are to be referred.[10]

---

1 *Codrington, 3, p. 65, 1935.*

2 *Coomaraswamy, 4, 1928.*

3 *Agrawala, 2, p. 15, pl. IV. d, 1936.*

4 *Ibid, 3, figs. 42, 49, 1936.*

5 *Ibid, 5, p. 88, pl. II. fig. 3, 1927.*

6 *Ibid, 5, p. 88, 1927.*

7 *Takacs, pp. 171-6, pl. XIX. 3, 5, 6, 8, 1937.*

8 *Agrawala, 4, pp. 59-64, pls. I-II, 1937.*

9 *Ibid, 4, p. 63, 1937.*

10 *Ramachandran, 1, pp. 118-19, pl. XXXVI. 5-8, 1938.*

At Besnagar in Bhilsa district in Gwalior State Bhandarkar has unearthed a number of terracotta figurines among which one human head has been rightly ascribed to this age.[1]

Let us now deal with the terracotta figurines found in North-Western India. Among the sites where terracotta figurines belonging to this age have been found in North-Western India Shah-ji-ki-dheri, Taxila, and Jaulian may be mentioned. At Shah-ji-kidheri Hargreaves has discovered a number of terra-cotta figurines which should be ascribed to this age on the stylistic ground.[2] The first specimen, Buddha head,[3] the second, the headless seated Buddha figure with the folds of the drapery indicated[4] may be ascribed to this age because of their affinity to the specimens of the Gandhāra school. Another specimen, probably a portrait-head,[5] may be ascribed to this age on the ground of its affinity in modelling to a Kushaṇa head.[6] Other two specimens found at this site and probably to be ascribed to this age represent Buddha head in which there is the mark of the influence of the modelling of Eastern India.[7] Regarding one of these specimens Hargreaves rightly observes that "it...is of a type unusual in Gandhāra.[8] The discovery of these two Buddha heads in North-Western India having the influence of the modelling of Eastern India and that of another specimen, already referred to, at Basarh in Eastern India having the influence of North-Western India point to the assertion that the art-technique of North-Western India and Eastern India migrated to Eastern India and North Western India respectively.

At Taxila a greatnumber of terracotta figurines have been unearthed. Some of them may be ascribed to this age. Marshall has discovered a number of terracotta figurines here.[9] One

---

1 *Bhandarkar, 3, p. 84, pl. LIII. 8, 1920.*

2 *Hargreaves, 1, pls. XV. a. 10, 11, 12, 19, XVI. c. 3, 1914.*

3 *Ibid, 1, pl. XV. a. 10, 1914.*

4 *Ibid, 1, pl. XV a. 19, 1914.*

5 *Ibid, 1, pl. XV. a. 11, 1914.*

6 *Spooner, 6, pl. XXI. a. 1914.*

7 *Hargreaves, 1, pls. XV. a. 12, XVI. C. 3, 1914.*

8 *Ibid, 1, p. 29, 1914.*

9 *Marshall, 4, pls. V. a, d, VI. a, 1916.*

example representing the head of a boy has been ascribed to the first century A.D. on account of "the modelling of the features and treatment of the hair.....singularly reminiscent of Hellenistic work...though found in a later stratum."[1] Another specimen representing the head of a man having the modelling of the features and the treatment of the hair, the moustache and the beard in a Hellenistic manner has been found in an earlier stratum and has been ascribed to the same century.[2] Another example which is a mixture of Hellenistic plasticity and Indian motif has been ascribed to the 3rd-4th century A.D., i.e., to the later Kushana age.[3] In course of another excavation work carried out in this region Marshall has discovered a number of terracotta figurines of which some may be ascribed to this age on stylistic consideration.[4] The stylistic consideration of these examples leads us to conclude that they may be divided into four distinct groups, viz., (a) in which there is only Hellenistic element, (b) in which there is a mixture of Hellenistic plasticity and Indian motif, (c) in which there is a mixture of Hellenistic plasticity, Indian motif and Central Asiatic facial feature and (d) in which there is only Indian element. There are three specimens which belong to the first group.[5] The first specimen which represents a man may be ascribed to this age on account of the very strong Hellenistic influence which consists in the modelling of features and in the treatment of the hair, the moustache and the beard.[6] The seated specimen representing a woman may be ascribed to this age on account of its Hellenistic modelling.[7] The third specimen representing the head of a boy may be ascribed to this age on account of Hellenistic influence which consists in the modelling of the features and the treatment of the hair.[8] There is one specimen which belongs to the second group.[9] There is the mixture of Hellenistic plasticity and Indian motif in this example which probably represents the head of Bodhisattva.

---

1 *Marshall, 4, p. 14, pl. V. a, 1916.*

2 *Ibid, 4, p. 20, pl. V. d, 1916.*

3 *Ibid, 4, p. 14, pl. VI. a, 1916.*

4 *Ibid, 6, pls. III. b-e, V. a, XXIII, d, g, XXIV. b, c, 1918.*

5 *Ibid, 6, pls. III. b, V. a, XXIII. g, 1918.*

6 *Ibid, 6, pl. III. 6, 1918.*

7 *Ibid, 6, pl. V. a. 1918.*

8 *Ibid, 6, pl. XXIII. g, 1916.*

9 *Ibid, 6, pl. III. e, 1918.*

There are three specimens which belong to the third group.[1] Two of these examples represent the head of Buddha.[2]

Regarding the age of the monsastery where these three specimens have been found Marshall observes, "The original walls of this monastery are in a rather late variety of the larger diaper style and may be assigned both on this and other evidence to about the close of the 2nd century A.D. The additions and rapairs were in the late semi-ashlar style and were executed, as I have indicated above, about two hundred years later."[3] There is only the specimen which belongs to the fourth group.[4] This specimen which represents a human mask has the influence of Eastrn India which consists mainly in the moon-like face. This type of face is very common with the sculptures found at Bharhut, Sanchi and Bodh Gaya. In course of another excavation at this place Marshall has discovered one terracotta male head[5] which should be ascribed to this age on account of its strong Hellenistic features and also on account of its similarity with many specimens belonging to Gandhāran art. In course of another excavation at this site Marshall has discovered another example representing a female head which should be ascribed to this age.[6] Regarding its age Marshall observes, "Judging, however, by its style it seems probable that the little female terracotta head figured in Pl. XXVI. 1 emanated from the lower stratum, since its modelling is more distinctly Hellenistic than would be expected among remains of the Scytho-Parthian period."[7]

At Jaulian in Taxila Marshall has unearthed a number of terracotta figurines which should be ascribed to this age on stylistic consideration.[8]

That the semi-classical influence permeated from Taxila further north into Kashmir and south-west into Rajputana is

---

1 *Marshall, 6, pls. XXIII. d, XXIV. b, e, 1918.*

2 *Ibid, 6, pls. XXIII. d, XXIV. b, 1918.*

3 *Ibid, 6, p. 29, 1918.*

4 *Ibid, 6, pl. III. d, 1918.*

5 *Ibid, 7, pl. VII. a, 1920.*

6 *Ibid, 27, pl. XXVI. a, 1930.*

7 *Ibid, 27, pp. 112-13, 1930.*

8 *Ibid, 8, pl. I. IV. c, 1920.*

evidenced by the discovery of terracotta specimens. At Ushkar near Baramula in Kashmir some terracotta figurines have been discovered.[1] These may be ascribed to this age on stylistic consideration. Regarding the age of these figurines Spooner observes, "The semi-classical influence which permeated from Taxila into the neighbouring hills of Kashmir is well illustrated by a fine collection of terracotta heads and other figures belonging to the Kushaṇa and early Gupta epochs which Rai Sahib Daya Ram Sahni found at Ushkar, near Baramula. Three specimens of these terracottas are illustrated in Plate VI, a, b, c. The modelling of the first is highly naturalistic and forceful; the other two are more conventional: and in the treatment of the lips, chin and cheeks recall to mind many Mathura images of the Kushan period."[2] This statement shows that these three terracotta specimens should be ascribed to the Kushaṇa age. In the Śrī Pratap Singh Museum at Srinagar there is a considerable number of terracotta figurines which have been described by Kak.[3] According to him they "were all found within a few feet of each other outside the north enclosure-wall."[4] He further remarks, "Those who are familiar with the history of Gandhāra art and who know how widely it travelled during the supremacy of the Kushaṇas, will not be surprised at the striking resemblance which these fragments bear to the later Gandhāra art, as exemplified by the stucco figures of Jaulian, and more particularly the sculptures of the Mathura school."[5] These specimens are of two types, viz., human fragments and human figures. If we consider the style of the human figures, we will conclude that they may be divided into three groups, viz., (a) in which there is only Hellenistic element,[6] (b) in which there is a mixture of Hellenistic plasticity and Indian motif, [7] and (c) in which there is only Indian element.[8]

---

1 *Spooner, 3, pt. I, pl. IV. a-c, 1918.*

2 *Ibid, 3, pp. 12-13, 1918.*

3 *Kak, 1, pp. 11-26, illustrations nos. Bc 1-4, Bc 10-11, Bc 15-17, Bc 9, Bc 18, Bc 19, Bc 35, Bc 34, Bc 52, Bc 66, Bc 68, Bc 91-92, Bc 64, 1923. Some of these figures have also been illustrated in another work by the same author. (Kak, 2, pl. LVIII. a-d, 1933).*

4 *Ibid, 1, p. 11, 1923.*

5 *Ibid, 1, p. 11, 1923.*

6 *Kak, 1, illustration No. Bc 4, 1923.*

7 *Ibid, 1, illustration nos. Bc 1, 2, 3, 10, 11, 17, 18, 19, 1923.*

8 *Ibid, 1, illustrations Nos. Bc 15, 16, 35, 34, 1923.*

Marshall has discovered a terracotta statue in alto-relievo representing a female torso[1] at the Pir Sultan Mound near Dotheri in Bikaner State. He has made the following remark regarding this specimen, "A notable feature of the statue is the modelling which is very good, especially in the drapery, and probably affords sufficient ground for inferring that the production belongs to the best period of the Gandharan school."[2]

At Bikaner Chandra has discovered certain terracotta figurines which should be ascribed to this age on the stylistic consideration.[3]

Sternbach has published certain specimens of unknown provenance which has been ascribed to this age.[4]...

If we study the stylistic peculiarity of all these terracotta figurines, the most important point which draws our attention is that there are two distirct schools of clay-sculpture flourishing in this period, viz., the Central Indian School exemplified by the terracotta figurines found at Basarh, Bhita, Sankisa, Mathura, Besnagar and Ghoshi and the North Western Indian School exemplified by the terracotta figurines found at Shah-ji-kidheri, Taxila and Jaulian. Seeondly, the art-technique of the North-Western Indian School has profoundly influenced the terracotta figurines of Ushkar in Kashmir and of Bikaner in Rajputana. Thirdly, the art-technique of the Central Indian School and the North-Western Indian School migrated to the west and east respectively as found by some terracotta figurines found at Taxila and Basarh. Let us now deal with the specimens of these two schools one by one.

(A) Central Indian Schooi—It has bcen shown beforehnnd that the specimens belonging to this school have been fonnd at Basarh, Bhita, Mathura, Besnagar and Ghoshi. The most

---

1 *Marshall, 11, pt. I. pl. XIV. a, 1921.*

2 *Ibid, 11, p. 23, 1921.*

3 *Chandra, 1, pp. 112-16, pls. XXXIV, XXXV, a, 1922. Besides the terracotta figurines which have been referred to, there are terracotta figurines which are found at some other places and which belong to this age but which are not illustrated. At Kasia in Gorakhpur district in the United Provinces Vogel has discovered a terracotta Buddha-head of this age but has not illustrated it. (Vogel, 4, p. 56, 1909). At Sarnath in Benares district in the United Provinces there are found a number of terracotta figurines of this age but they are not illustrated. (Sahni, 2, pp. 281-86, 1914).*

4 *Sternbach figs. 26-29, 1941.*

important point regarding modelling is that all these specimens are made according to Indian conception. An exception to this generalisation is the Basarh terraeotta head in which there is a mixture of Hellenistic plasticity and Indian motif.[1] (Fig. 103). The Bhita terracotta figurines may be sub-divided into three classes on the consideration of modelling. In the first sub-class[2] we find figurines which have almond shaped eyes, flat nose, half-opened mouth and naturalistically modelled ears. (Fig. 104) In the second sub-class[3] we find female figurines which have long and unnatural ears, arms and legs unnaturalistically modelled (Fig. 105). In the third sub-class[4] we find a female figurine which has a full-blossomed lotus instead of the head. (Fig. 106). The Sankisa terracotta figurines closely follow the Indian tradition so far as modelling is concerned.[5] One Mathura terracotta specimen which is very similar in conception to one Bhita terracotta figurine already referred to has eyes, nose, mouth, ears and arms modelled in a naturalistic way.[6] (Fig. 107). The Besnagar terracotta human figurine[7] closely follows the Indian modelling.

So far as the linear composition of these figurines is concerned, we should take into consideration only those specimens which are wholly or almost wholly preserved.[8] The most important element which is present almost in all these specimens is the static quality which is also due to the balance of the opposite lines. Almost all the figurines belong to this kind. There are only a few figurines in which some element of dynamism is also present.

It is exremely difficult to form an idea about the dress worn by these figurines as most of them are only heads. Among the specimens which are wholly or almost wholly preserved there are certain specimens which are absolutely nude. There is

---

1 *Bloch, 1, pl. XXXIX. 17, 1906.*

2 *Marshall, 2, pl. XXIII. 33, 42-44, 1915.*

3 *Ibid, 2, pl. XXII. 34, 35, 1915.*

4 *Ibid, 2, pl. XXIII. 40, 1915.*

5 *Sastri, 2, pl. IV. fig. III. 1927.*

6 *Codrington, 3, pp. 65-66, pl. E, figs. 1, 2, 1935.*

7 *Bhandarkar, 3, pl. LIII. 8, 1920.*

8 *Marshall, 2, pl. XXIII. 35, 40, 1915. Codrington 2, pp. 65-66, pl. E, figs. 1, 2, 1935: Agrawala, 2, pl. IV. d, 1936: Ibid, 3, figs. 44-47, 1936: Ibid, 5, figs. 1, 3, 1937.*

one male specimen possibly representing Kāma-deva[1] (Fig. 108) which wears a *dhoti* in the shape of a *du-patta* which goes almost upto the ankles and fastened at the waist by a *Komarabandha*. Besides there is another interesting mother goddess figurine[2] (Fig. 109) which wears a sārī only over the lower body.

There are certain figurines which give us some idea of the ornaments in vogue during this age. One of these figurines[3] wears the wristlet, the beaded girdle and the anklets. The other figurine[4] wears the ear-rings, the necklace and the girdle. These ornaments are of indigenous conception.

These figurines may be divided into two classes, viz., religious and secular, on the evidence furnished by motifs. Let us deal with the religious figurines first of all. That one terracotta figurine[5] (Fig. 106) is certainly religious in character is understood from its motifs. The important point by which we can arrive at this conclusion is that in place of the head there is the fully blossomed lotus with petals falling over the shoulders. Had it been the representation of a mortal woman, this device could not have been adopted.[6] This undoubtedly gives the religious character to this specimen. Besides this characteristic the absolute nudity, the prominent breasts, the deep navel-mark and the most realistically modelled and most determinately emphasised sex-organ which are the female fertility characteristics and which are present in this specimen go to prove that this figurine represents some type of the ideal mother-goddess. Marshall tentatively identifies this as the representation of Pṛithivī but has not given any literary evidence to support this identification.[7] There seems to be no literary evidence by which it may be proved that it represents Pṛithivī. But, on the other hand, it is quite logical to conclude that it represented some type of the ideal mother-goddess. The Mathura terracotta female figurine[8] (Fig. 107)

---

1 *Agrawala, 2, pl. IV. d, 1936.*

2 *Ibid, 3, fig. 45, 1936.*

3 *Marshall, 2, pl. XXIII. 40, 1925.*

4 *Codrington, 3, pl. E. fig. 1, 1935.*

5 *Marshall, 2, pl. XXIII. 40, 1915.*

6 *Das Gupta, 1, p. 95, 1935.*

7 *Marshall, 2, p. 75, 1915.*

8 *Codrington, 3, pl. E. fig. 1, 1935.*

is also to be considered as religious in character on the consideration of its motifs. The absolute nudity, the prominent breasts, the deep navel-mark and the most realistically modelled and most determinately emphasised sex-organ which are all female fertility characteristics and which are prevalent in this specimen lead us to conclude that it represents some type of the ideal mother goddess. These two figurines very clearly show that the prevalence of the mother-goddess-cult which was in vogue in the preceding age was still prevalent in the Kushana age.

Besides we find one figurine[1] representing mother and child (Fig. 109) which undoubtedly represents the religions aspect. There is also a figure representing Nāgī with serpent-hoods.[2] (Fig. 110). It is well-known that in ancient India the serpent-goddess was one of the principal objects of worshop and this specimen certainly adds to our knowledge. There is another specimen[3] which represents Vasudharā with vase of gold. (Fig. 111).

Side by side with the prevalence of these female religious figurines we find the representation of Śiva.[4] (Fig. 104) Marshall has tentatively identified this as the image of Śiva on account of the probable presence of the third eye.[5] The term tryambaka (i.e. three-eyed) means Śiva as he has three eyes. Therefore there is every reason to take this example as the image of Śiva. There is another specimen which represents Kāmadeva.[6] (Fig. 108).

Besides these types representing male and female goddesses we find another specimen representing Kuvera and Hāriti (Fig. 112).

Certain figurines are called secular[7] because in these examples there is no indication by which they might be considered other-

---

1 *Agrawala, 3, fig. 45, 1936.*

2 *Ibid, 3, fig. 46, 1936.*

3 *Ibid, 3, fig. 48, 1936.*

4 *Marshall, 2, pl. XXIII. 42, 1915.*

5 *Ibid, 2, p. 75, 1915.*

6 *Agrawala, 3, fig. 49, 1936.*

7 *Bloch, 1, pl. XXXIX. 17, 1906; Marshall, 2, pl. XXIII. 33, 43, 44, 1915; Bhandarkar, 3, pl. LIII. 8, 1920; Sastri, 2, pl. IV. fig. III. 1927; Agrawala, 3, figs. 43, 43, 1936; Sternbach, figs. 28, 29, 1941; Takacs, pl. XIX. 3, 5, 6, 8, 1937.*

wise. As all these examples are head, they do not give us much evidence to form an accurate idea about the secular life in vogue during this age. However there is one specimen[1] (Fig. 113) which shows that asceticism was in vogue during this age.[2]

(B) North Western Indian School. It has already been shown that specimens belonging to this school have been found at Shah-ji-ki-dheri, Taxila and Jaulian. Regarding the question of modelling of these figurines it has already been pointed out that these figurines may be divided into the following groups on stylistic consideration, viz., (a) in which there is only Hellenistic element[3], (b) in which there is a mixture of Hellenistic plasticity and Indian motif,[4] (c) in which there is a mixture of Hellenistic plasticity, Indian motif and Central Asiatic facial treatment[5] and (d) in which there is only Indian element.[6]

So far as the linear composition is concerned, we may take into consideration only a few specimens which are almost fully preserved. The most important characteristic of the linear composition is the static element which is represented by the same sort of lines on both sides of the figure (Fig. 114).

These figurines may be divided into two classes, viz., religious and secular. Let us deal with the religious figurines[7] first of all. At the outset it should be pointed out that the religious figurines are Buddhist. These specimens represent either Bodhisattva or Buddha. There is one specimen, found at Taxila, which Marshall has tentatively identified as that of Bodhisattva.[8]

---

1 *Marshall, 2, pl. XXIII. 43, 1915.*

2 *It is extremely difficult to say whether two figurines found at Bhita (Marshall, 2, pl. XXIII. 34, 35, 1915) are secular or religious. They may be either secular female figurines or may represent some type of mother-goddess. (Fig. 105).*

3 *Marshall, 4, pl. V. a, d, 1916; Ibid, 6, pls. III. b; V. a, XXIII. fig, 1918; Ibid, 7, pl. VII. a, 1920; Ibid, 27, pl. XXVI. 1, 1930.*

4 *Hargreaves, 1, pls. XV. a, 10,12, 19, XVI. C-3, 1914; Marshall, 4, pl. VI. a, 1916; Ibid, 6, pl. III. e. 1918.*

5 *Ibid, 6, pls. XXIII. d, XXIV. b, e, 1918.*

6 *Ibid, 6, pl. III. d, 1918.*

7 *Hargreaves, 1, pls. XV. a, 10, 12, 19, XVI. C. 3, 1914; Marshall, 6, pls. III. e, XXIII. d, XXIV. b, e, 1918.*

8 *Ibid, 6, p. 9, pl. II. e, 1918.*

The terracotta examples of Buddha are either Buddha-head or Buddha-figure. It should be pointed out here that there is no difference in appearance between the terracotta Buddha and the stone Buddna of this period in this region. One Buddha-head[1] has ushṇīsha. Another specimen has dakshiṇāvarta-mūrddhaja, ushṇīsha and pṛthu karṇa[2]. Another specimen[3] has these mahā-purusha-lakshmanas. Another specimen[4] (Fig. 115) has ūrnā besides these three mahā-purusha-lakshmanas. Another specimen[5] has ushṇīsha and dakshiṇāvarta-murddhaja. Besides these examples two other specimens represent the body of Buddha. One specimen[6] whose head is lost represents Buddha holding his hands in dhyāna-mudrā. Another specimen[7] (Fig. 114) which is a fairly preserved one represents Buddha seated cross-legged and holding the hands in dhyāna-mudrā. It has ushṇīṣa, dakshiṇāvarta-mūrddhaja and possibly ūrnā.

There cannot be any doubt that certain figurines[8] are secular because there is no religious element in any of them. These figurines are mainly of three types, viz., (a) in which there is only Hellenistic element, (b) in which there is a mixture of Hellenistic plasticity and Indian motif, (c) in which there is only Indian element. So far as the garment of this age is concerned, these figurines do not give us sufficient material to formulate any conclusion regarding this question because with the exception of one female figurine all these specimens represent head. This female figurine[9] also does not help us much regarding this matter as the garment is not prominently indicated. There are some figurines which throw some light on the head-dress

---

1 *Hargreaves, 1, pl. XV. a, 10, 1914.*

2 *Ibid, 1, pl. XV. 12, 1914.*

3 *Ibid, 1, pl. XVI. C. 3, 1914.*

4 *Marshall, 6, pl. XXIII. d, 1918.*

5 *Ibid, 6, pl. XXIV. b, 1918.*

6 *Hargraves, 1, pl. XV. a, 19, 1914.*

7 *Marshall, 6, pl. XXIV. e, 1918.*

8 *Hargreaves, 1, pl. XV. a, 11, 1914; Marshall, 4, pls. V. a, d, VI. a, 1916; Ibid, 6, pls. III. b, d, V. a, XXIII. g, 1918; Ibid, 7, pl. VII. a, 1920; Ibid, 27, pl. XXVI. 1, 1930.*

9 *Ibid, 6, pl. V. a, 1918.*

in vogue during this age. There is one head[1] on which we find a head-dress of Indian character. There is another head over which we find a veil of Hellenistic character. A typical Hellenistic head-dress is found over one terracotta head.[2] So far as ornaments are concerned, there are only a few specimens which give us some evidence. There is one example[3] which wears ear-rings of Indian type. Besides these there is not a single specimen which wears any sort of ornament. Among these secular figurines there are some which deserve notice for their plastic excellence. One terracotta specimen[4] (Fig. 116) is a very pleasing example of plastic unity. The softly delineated eye-brows, the dreamy half-closed eyes, the aquiline nose, the half-closed mouth and, above all, the artistically coiffured hair have made it the head of a highly imaginative boy. It is highly portraitive in character. Side by side with the head of this imaginative boy we find the head of a man.[5] (Fig. 117). Similarly portraitive in character, having flowing beard, long moustache and artificially coiffured hair. These two heads suggest the serenity of the mind of the boy and the man concerned. But, in direct contrast to these two examples, we find the terracotta head representing a man extremely worried with the material anxieties.[6] (Fig. 118) The inward expression is very beautifully depicted in the face. The dishevelled hair, the dishevelled beard, the extremely long moustache and the almost open mouth will produce the undoubted impression that it represents a very worried man. Another terracotta head[7] (Fig. 119) which is very expressive in facial features represents the head of a boy. Its well-marked eye-brows, open and soft eyes, aquiline nose and half-closed mouth have made it the representation of a boy innocent of the worldly cares and anxieties. Besides these examples which represent figurines with Hellenistic element there is one human mask[8] (Fig. 120) which has only Indian

---

1 *Marshall, 4, pl. VI. a, 1916.*

2 *Ibid, 7, pl. VII. a, 1920.*

3 *Ibid, 27, pl. XXVI. 1, 1930.*

4 *Ibid, 4, pl. VI. a, 1916.*

5 *Ibid, 4, pl. V. a, 1916.*

6 *Ibid, 4, pl. V. d, 1916.*

7 *Ibid, 6, pl. III. 6, 1918.*

8 *Ibid, 8, pl. VII. a, 1920.*

9 *Ibid, 6, pl. III. d, 1918.*

element and which is worthy of notice. It is undoubtedly a perfect specimen of plastic unity. The long and well-drawn eye-brows, the half-closed eyes, the prominent nose and the sensitive lips have produced an abiding impression of plastic unity.

It has already been shown that the terracotta figurines found in Kashmir form an off shoot of the North-Western Indian school. These figurines may be stylistically divided into three sub-groups, viz., (a) in which there is only Hellenistic element, (b) in which there is a mixture of Hellenistic plasticity and Indian motif, (c) in which there is only Indian element.

These figurines may also be divided into two classes, viz., religious[1] and secular.[2] Among these religious figurines there is one[3] (Fig. 121) which, according to Kak,[4] represents Boddisattva head. Three other specimens[5] represent Buddha. One of them[6] (Fig. 122) represents Buddha seated in *yogāsana* with the hands kept in dhyāna-mudra pose. It has ushṇīsha, dakshiṇāvarta-mŭrddhaja. There is one nude male figurine (Fig. 123) which seems to be a religious figurine. Regarding the figurine Kak writes down, "This fragment (B.C. 34) is one of the most curious objects in the museum. Why the upper part of the body should be covered and the lower absolutely nude is difficult to conjecture".[7] But when some part of the upper body is broken, it is extremely difficult to say, only from the evidence of the beaded chain which has been taken by Kak to represent the beaded hem of the lost jacket, whether it wears a jacket or not. In Indian art all the nude male figurines have a religious significance. In this connection one is naturally reminded of the Digambara Jaina images. We are, therefore, led to conclude that it possibly represents some religious figure, possibly a Jaina image.

---

1 *Kak, 1, illustrations nos. Bc. 1-3, Bc 34, 1923.*

2 *Spooner, 3, pl. 1, pl. VI. a-c, 1918; Kak, 1, illustrations nos. Bc 15-17, Bc 9, Bc 19, Bc 35, 1923.*

3 *Spooner, 1, illustration, no. Bc 11, 1923.*

4 *Ibid, 2, p. 16, 1923.*

5 *Ibid, 1, illustrations nos. Bc 1-3, 1923.*

6 *Ibid, 1, illustration no. Bc 1, 1923.*

7 *Kak, 1, illustration no. Bc 34, 1923.*

8 *Ibid, 1, p. 24, 1923.*

So far as the secular figurines are concerned, we are not in a position to say anything about the dress as all the examples are the heads. So far as the head-dress is concerned, we should particularly note the following head-dresses. Firstly, in one example we find a two-stringed beaded tiara.[1] Secondly, in another example we find the pugree-like head-dress.[2] So far as ornaments are concerned, we are not in a position to say anything as there is not a single example wearing ornament of any sort. Some of these examples deserve particular notice for their plastic excellence. The back-brushed hair, the marks on the forehead, the well-indicated eye-brows, the open eyes, the aquiline nose, the long mountache and the long beard of one example[3] (Fig. 124) are so realistically modelled that it gives the impression of being a portrait. Side by side we get the head of a monk[4] (Fig. 125) with the shaven head, high forehead, arched eye-brows, prominent eyes and aquiline nose. These facial characteristics have produced a good effect in this specimen.

It has already been shown that the terracotta figurines found at Bikaner form an offshoot of North-Western Indian school. These figurines may be divided into two groups, viz., (a) in which there is a strong Hellenistic element, (b) in which there is a mixture of Hellenistic plasticity and Indian motif. None of these figurines can be taken as religious as there is no religious element in them. Let us consider the dress worn by these figurines. In one example[5] (Fig. 126) which is the torso of a female figure we find a drapery which is Hellenistic in character and whose folds are indicated by lines. The female figure[6] (Fig. 127) on a plaque which represents one man and one woman wears a close-fitting blouse. It seems that some of these figurines[7] wear the veil. Let us deal with the ornaments worn by these

---

1 *Spooner, 3, pt. I, pl. VI. b, 1918.*

2 *Kak, 1, illustration no. Bc 9, 1923.*

3 *Ibid, 1, illustration no. Bc 4, 1923.*

4 *Ibid, 1, illustration no. Bc 15, 1923.*

5 *Marshall, 11, pt. I. pl. XIV. a, 1921.*

6 *Chandra, 1, pl. XXXV. a, 1922.*

7 *Ibid, 1, pl. XXXIV. 1922.*

figurines. Among necklaces we find the dog-collared[1] and the flowing[2] necklaces. Some of these figurines also wear the wristlets[5].

---

1 Chandra, 1, pls. XXXIV. XXXV. a, 1922.

2 Ibid, 1, pls. XXXIV. XXXV. a, the figure of the man, 1922.

3 Ibid, 1, pls. XXXIV, XXXV. a, 1922.

CHAPTER VII.

GUPTA

The Gupta age is one of the most glorious epochs in the history of India from every stand-point of human culture. In this age art, literature, and science flourished in such a degree as was not found beforehand. Terracottas belonging to the Gupta age have been found at various sites. Regarding the find-spot of these terracotta figurines Coomaraswamy has observed, "Terracottas, mostly Brahmanical: panels of Brahmanical objects, decorating the brick-temple at Bhitargaon: Rāmāyana subjects, Saheth-Maheth (Srāvastī) : large image of Hāriti, and Buddha figures, at Kasia (Kuśīnagara): Mirpur Khas, Buddhas and donor: seals and small terracottas from Basarh (Vaisālī): seals and small terracottas from Bhita: figures from Kurukshetra, Delhi: Bikaner (more likely late Kushana): carved and moulded bricks at Bilsar."[1] It will be useful to see in greater details the places where terracotta figurines belonging to this age have been found.

At Mahasthan in Bogra district in Bengal, Dikshit has discovered a number of terracotta figurines which are attributed by him to this age[2]. Regarding the attribution of these figurines to this age he has remarked, "Apart from this isolated find, all the best specimens of terracotta plaque, toy figures and animals, ornamented bricks, stone beads and pottery (*Pl XLI. a, b, d,* and *XLIII. a, c*) are associated with late Gupta period."[3] This statement shows that these examples have been attributed to this age on the consideration of archaeological stratification.

At Rangamati in Berhampore district in Bengal, Dikshit has unearthed a number of terracotta figurines[3] which may be ascribed to this age on the following consideration. Dikshit

---

1 Coomaraswamy, 3, p. 87, 1927.

2 Dikshit, 7, XLI, 6, XLII. a, 1933.

3 Ibid, 7, p. 96, 1933.

4 Ibid, 7, pl. XLIV. b, f, 1933.

has observed, "The repose and finish of all terracotta heads (Pl. XIV. b) leave no doubt that they must be attributed to the late Gupta period."[1] Another example has been placed in this age on the stylistic consideration.

In course of excavating the mound known as Medh at Gokul in Bogra district in Bengal Majumdar discovered a number of terracotta plaques which have been referred to the late Gupta age.[2] In course of second year's digging at the very spot the same author discovered some other terracotta plaques which are typically Gupta in style and may be ascribed to the sixth or seventh century A.D.[3]

At Kasia in the Gorakhpur district in the United Provinces Vogel has discovered a number of terracotta figurines some of which may be ascribed to this age[4]. Regarding the attribution of these figurines to this age the remarks of Vogel are worth quoting. He writes down, "In the corresponding niche to the south, an object of no less interest was discovered, namely, a terracotta plaque (ht. 64 cm) with the projecting figure of a Buddha seated cross-legged.....only beneath the image a portion is preserved decorated with a row of minature elephants carrying flowers and placed alternately horizontally and vertically. Along this border there runs an inscription greatly obliterated. Enough, however, remains to show that it is a votive inscription in the formulae of the Gupta period and that character, of the fifth century A.D."[5] Regarding other two figurines Vogel has not made any definite statement about their age but they may be ascribed to this age on the stylistic consideration. At the same site Sastri has discovered a number of terracotta figurines.[6] He has not said anything regarding the age of these specimens: but Coomaraswamy believes that they belong to the Gupta age.[7] But against this observation of Coomaraswamy it may be held

---

1 Dikshit, 7, p. 100, 1933.

2 Majumdar, 6, pp. 41-42, pl. XVIII. 1, 3, 1927.

3 Ibid, 8, pp. 68, 69, pl. XXVIII. 4, 5, 8, 11, 12, 1938.

4 Vogel, 2, fig. 2 on p. 47, pl. XIV. 1908.

5 Ibid, 2, p. 47, 1908.

6 Sastri, 1, pl. LXIV. 1, 2, LXVI. 8, 9, 1915.

7 Coomaraswamy, 3, p. 87, 1927.

that most probably nothing can be categorically said regarding the age of these figurines when some of them are in a fragmentary condition and when some bear distinct marks of an earlier age.

At Saheth-Maheth in the Gonda and Bahraich district in the United Provinces Vogel has discovered a number of terracotta figurines among which some terracotta bas-reliefs[1] representing episodes from the Rāmāyaṇa should be ascribed to this age. Regarding this point Vogel has remarked, "It has already been noticed that some of these terracotta panels are marked with numerical figures, evidently indicating the position which they were to occupy on the frieze. These numerals are incised on the lower border of the panel. Nos. 333 and 334 have each two figures which I read 18 and 23 respectively. On no. 287 also there are two figures which I am unable to identify. The figures exhibit the type found in the inscriptions of the Gupta period, and we may infer that this is the time to which these terracottas belong."[2] At the same site Marshall has discovered a number of terracotta figurines which have been ascribed to this age on the consideration of archaeological stratification and style.[3]

At Rajghat within the jurisdiction of the Benares city have been found a number of terracotta figurines which have been referred to the Gupta age[4] on the stylistic consideration.

At Kosam in Allahabad district in the United Provinves some terracotta figurines have been found and ascribed to this age by Banerji.[5] He has rightly noticed the remarkable resemblance between one of these terracotta specimens[6] and an image of Śiva and Pārvatī dated in the 139th year of the Gupta era.[7] He has, therefore, tentatively identified this image as that of Śiva and Pārvatī.[8] It may, therefore, be ascribed to this age on account of the striking similarity between this specimen and the

---

1 *Vogel, 6, pl. XXVI—the lower plate, 1911.*

2 *Ibid, 6, p. 96, 1911.*

3 *Marshall, 1, pls. X. 4, XII. a, 2, 1, 2, 4, 5, 7, 10, 11, 1914.*

4 *Agrawala, 6, pp. 1-8, pls. I-V, 1941.*

5 *Banerji, 2, pl. LXX. c, ig, 1917.*

6 *Ibid, 2, pl. LXX, c, 1917.*

7 *Ibid, 2, pl. LXX. b, 1917.*

8 *Ibid, 2, p. 264, 1917.*

abovementioned image of Śiva and Pārvatī. Regarding the other two specimens[1] Banerji observes that "the heads belong to the Gupta period and are not later than the 6th century A.D."[2]; but has not forwarded any argument for arriving at such conclusion. However, on the consideration of style it seems that these two examples also belong to the same age.

At Bhita in Allahabad district in the United Provinces Marshall has discovered a number of terrocatta figurines which he has called "Gupta and other".[3] By calling these examples as "Gupta and other " and other preceding terracotta figurines as I. Primitive, II. Mauryan, III. Śuṅga and Andhra, and IV Kushaṇa Marshall obviously means that the terracotta figurines labelled as "Gupta and other" should be ascribed to the Gupta and also the succeeding age. Thus he has not made any clear-cut division between the Gupta and mediaeval terracotta figurines. But it appears from the stylistic point of view that all these terracotta figurines may be ascribed to the Gupta age as all these specimens are very similar in style.

On the site of the temple at Bhitargaon in Cawnpore district in the United Provinces Vogel has discovered a number of terracotta plaques some of which served as bas-reliefs on the outer walls of the temple.[4] Vogel has not remarked anything regarding the probable age of these plaques ; but Coomaraswamy wishes to place this in this age.[5] Though Vogel has not definitely stated anything regarding this point, yet his inclination is also to attribute it to the Gupta age. He has observed that the terracotta sculptures of the Bhitargaon temple "remind one of the terracotta fragments found in such abundance around the main temple of the ancient city of Śrāvastī (the so-called Kachhi Kuthi) in the course of my excavations in the winter of 1907-08. The Bhitargaon terracottas show, however, superior workmanship and may, on that account, be assigned to a somewhat earlier period"[6] We have already shown that the above-mentioned terracotta fragments found in Saheth-Maheth have been ascribed to the Gupta age by Vogel on the consideration of palacographical evidence and therefore this terracotta plaque may also be ascribed to this age. At the same site Cunningham also discovered a number of similar terracotta fragments.[7]

---

1 *Banerji, 2, pl. LXX. f, g, 1917.*

2 *Ibid, 2, p. 264, 1917.*

3 *Marshall, 2, pls. XXV-XXVIII with the exception of nos. 45, 47, 48, 125, 1915.*

4 *Vogel, 7, p. 10, fig. 2, 1912.*

5 *Coomaraswamy, 3, p. 87, 1927.*

6 *Vogel, 7, pp. 10-11, 1912.*

7 *Cunningham, 3, pls. XVI, XVII—the upper one, 1880.*

At Sankisa in Farrukabad or Fatehgarh district in the United Provinces Sastri has discovered a number of terracotta figurines some of which he has ascribed to this age.[1]

While giving an account of the traditional Kurukshetra Cunningham describes and illustrates two terracotta specimens—one found in a mound at Asthipura and Vata Tirath and the other at Pṛthudaka or Pehoa.[2] He has not said anything regarding the probable age of these specimens but Coomaraswamy believed that they are to be ascribed to this age.[3]

At Besnagar in Gwalior State Bhandarkar has discovered a number of terracotta figurines which he has ascribed to the Gupta age. Regarding this find he has remarked, "The number of terracotta figurines unearthed was large. Most of them belong to the later Gupta period"[4] : but this statement of Bhadarkar seems to be not correct because he has not stated the age to which each of these figurines belongs, though he has hinted that some of these figurines may belong to ages other than the Gupta age by the statement "most of them belong to the later Gupta period." In this state of knowledge and without any definite clue for fixing the age it is extremely hazardous to lay special stress on these figurines. But there is one terracotta head[5] which may be ascribed to the Gupta age on account of the striking similarity of the head-dress worn by this specimen and of the head-dresses worn by similar figurines found at Bhita and belonging to the Gupta age.[6]

Spooner has discovered a number of terracotta panels at Rang Mahal, a village about two miles North East of Suratgadh in Bikaner.[7] Regarding the age of these panels Spooner has

---

1 *Sastri, 2, pl. III. 1927.*

2 *Cunningham, 6, pl. XXVII, 1880.*

3 *Coomaraswamy, 3, p. 87, 1927.*

4 *Bhandarkar, 2, p. 209, 1917.*

5 *Ibid, 2, pl. LIX. 18, 1917.*

6 *Marshall, 2, pl. XXVI. 75, 76, 1915.*

7 *Spooner, 4, pl. I. pl. XIII. fig. 1-3, 1920.*

not said anything definitely; but Coomaraswamy believes that they are to be ascribed either to the late Kushaṇa or the early Gupta period.[1] On the stylistic consideration these panels should be better ascribed to the Gupta age.

From Barapal, a village 7miles N. E. of Rang Mahal Spooner has discovered a number of terracotta panels.[2] Regarding the age of these panels Spooner has not said anything definitely; but Coomaraswamy believes that they are to be ascribed either to the late Kushaṇa or the early Gupta age.[3] Rang Mahal and Barapal are very close to each other, there being only seven miles' distance between them, yet there is a great difference in style between the terracotta panels discovered at Rang Mahal and those discovered at Barapal. It cannot be doubted that there is a stylistic similarity among the terracotta panels discovered at Barapal. In the Barapal terracotta panels there is a mixture of Hellenistic and Indian elements while in the Rang Mahal terracotta panels there is only the Indian element. On this consideration the Barapal terracotta panels appear to be earlier in age than the Rang Mahal terracotta panels. But it cannot be denied that in the early Gupta age we might get figurines with some Hellenistic element. On this consideration the Barapal terracotta panels might be ascribed to this age.

At Mirpur Khas in the district of Thar and Parker in Sind Cousens has discovered a number of terracotta figurines.[4] Regarding the age of these figurines he has not remarked anything; but has opined regarding some of these figurines that "the robe covering both shoulders proves clearly that the Buddha image of Sindh, or, at all events, of the Mirpur Khas Stūpa, came from Gandhāra." Coomaraswamy believes that they are to be ascribed to the Gupta age but has not stated any reason for doing so.[5] But in this attribution he is most probably correct as on the stylistic consideration they are to be ascribed to this age.

At Jhukar in Larkana district in Sind Majumdar has discovered a terracotta panel representing Buddha from stratum I which, according to him, belongs to the Gupta age.[6]

---

1 Coomaraswamy, 3, p. 87, 1927.

2 Spooner, 4, pl. I. pl. XIII. figs. 4-7, 1920.

3 Coomaraswamy, 3, p. 87, 1927.

4 Cousens, pls. XXXV. a—the medallions in the middle row, XXXVI. b, XXXVIII. 1914.

5 Coomaraswamy, 3, p. 87, 1927.

6 Majumdar, 2, pl. XXX. 4, 1931.

Sternbach has published certain figurines and ascribed them to the Gupta age.[1] There is no doubt that they have been rightly placed in this age.

Besides these terracotta figurines there are certain other terracotta figurines which are not published but which are reported to belong to this age. At Sarnath there were found a number of terracotta figurines which have been attributed to this age on the stylistic ground by Sahni.[2]

From the above-mentioned account it is understood that the terracotta figurines belonging to this age have been found at Mahasthan, Rangamati, Gokul, Kasia, Saheth-Maheth, Rajghat, Kosam, Bhita, Bhitargaon, Sankisa, Kurukshetra, Besnagar, Rang Mahal, Barapal, Mirpur Khas, and Jhukar. So far as the question of modelling is concerned, it should be pointed out that it is not easy to find out the general style of modelling as applicable to the terracotta figurines of this age as in the case of the stone sculptures. The terracotta figurines, being essentially the representation of the folk art, have more local influences than we find in the case of the stone figurines. So in order to make a true estimate of the general modelling we should, first of all, briefly consider the characteristics of modelling of terracotta figurines of each place. So far as the Mahasthan terracottas are concerned, we are not in a position to make any estimate of modelling as the specimens are very few and do not offer any reliable evidence for drawing any conclusion. The Rangamati terracotta figurines offer much evidence for drawing some conclusion regarding this point. In all these specimens the chief characteristic of modelling is the presence of Indian motifs, the expressiveness of the face and the high sophistication. The Gokul specimens betray some folk element. The Kasia inscribed terracotta Buddha[3] furnishes a valuable material for drawing some conclusion regarding the modelling of the terracotta Buddha figures of this period. In it we find the unification of different sorts of art-elements. This characteristic is also true of the stone-sculptures of the Gupta period. From the stand-point of modelling the Saheth Maheth terracotta figurines are of two different varieties, i.e., (a) in which we find the pre-eminence of the dynamic element,[4] (b) in which there

---

1 *Sternbach, figs. 30-37, 1941.*

2 *Sahni, 2, pp. 280-86, F (a) 2-F (a) 6, F(a) 9, F(a) 32, F (a) 33, F(a)34, F(a)38, F(a)40, F(a) 50, F(a) 51. F (a)194, 1914. These specimens are not illustrated.*

3 *Vogel, 2, fig. 2 on p. 47, 1908.*

4 *Ibid, 6, pl. XXVII.—the lower plate, 1911.*

is a complete unification of different art-elements.[1] The Rajghat specimens are marked by the unification of different art-elements. The modelling of the Kosam terracotta figurines is marked by the unification of different art-elements. The Bhita terracotta figurines representing human figures[2] are marked by the pre-eminence of the dynamic character. This characteristic, as we have shown, is also present in one class of the Saheth Maheth terracotta figurines. In the Kurukshetra terracotta figurines there is also the pre-eminence of the dynamic character. The Besnagar terracotta head is marked by the unification of different art-elements. The Rang Mahal terracotta figurines are not only dynamic but also marked by the unification of different art-elements. In the Barapal terracotta figurines there is an unusual Kushaṇa element more prominent. The Mirpur Khas terracotta figurines may be stylistically divided into two groups, viz., (a) in which there is the unification of different art-elements[3] and (b) in which there is no such unification.[4] The Jhukar terracotta figurine is marked by the unification of different art-elements.

It should be pointed out that the Gupta stone sculptures generally depict Brahmanical, Buddhist and Jain images whereas the Gupta terracotta figurines generally portray the secular life. For this reason there is ample evidence in these specimens about the dress worn by the people in general during this age. Commenting on the dress found on the body of the Bhita terracotta figurines Marshall rightly observes, "But apart from their artistic interest, these figurines are valuable for the information they furnish as to the fashions in vogue during the Gupta age. The chief article of dress with both men and women seems to have been long loose robe resembling the Buddhist saṅghāṭī and worn in much the same fashion. In the female figures this robe extends to the ankles, and is frequently tied at the waist with a girdle. Whether a second germent was worn beneath is not apparent. Men seem to have used the upper robe more in the manner of a scart (dupaṭṭā). One male figure wears a scarf only across the loins, the rest of the body being bare. The use of shoes appears to have been unknown. On the other hand, the various modes of dressing the hair were as numerous then as they are among women to-day, and perhaps even more startling. The men certainly must have been

---

1 *Marshall, 1, pl. XII. a, 2. 1, 2, 4, 5, 1914.*

2 *Ibid, 2, pls. XXV-XXVII with the exception of nos. 45, 47, 48, 113-25, 1915.*

3 *Cousens, pl. XXXV. a—the middle row, 1914.*

4 *Ibid, pls. XXXVI. b, XXXVIII. 1914.*

foppish to a degree, with their long curls falling loose on one side only, or elaborated like a full Georgian wig, or coiffeured with jewels in the Antoinette style, or disposed more severely in the regal manner of Persia."[1] This observation of Marshall is remarkably correct because with the help of these specimens we might make an approximate idea about the dress worn by the people in general during this age. But Marshall's observation is restricted to Bhita only and is also of a general character. But in order to have a far more correct idea of the whole question we should enquire into the dress worn by the terra-cotta figurines of this age found at different places already mentioned. There are some specimens from which we can have an idea of the dress.[2] Some of these specimens represent religious figures and some other secular fugures. So far as the dress of the secular figures are concerned, we can mention the following main types of dress worn by the female figurincs:—(1) which does not cover the upper body but covers the lower body[3], (2) which covers the upper and the lower bodies.[4] The general characteristic of the upper garment is that it also represents a loose jacket. But in this connection we should specially note the exquisitely embroidered jacket worn by one female figurine.[5] The following are the main types of dress worn by the male figurines:—(1) which does not cover the upper body but covers the lower body upto the ankles,[6] (2) which does not cover the upper body

1 *Marshall, 2, p. 72, 1915.*

2 *Cunningham, 2, pls. XVI. XVII—the upper panel, 1880; Ibid, 6, pl. XXVII, 1882; Vogel, 2, fig. 2 on p. 47, 1980; Ibid, 6, pl. XXVII—the lower plate, 1911; Ibid, 7, fig. 2 on p. 10, 1912; Cousens, pl. XXXV. a—the medallions in the middle row, XXXVI. b—the left figure and the upper figure in the right field, XXVIII, 1914; Marshall, 2, pls. XXV. 49, XXVI. 69-74, XXVII. 85-87, 89-91, XXVIII. 104, 1915; Banerji, 2, pl. LXX. C, 1917; Spooner, 4, pt. I. pl. XIII. 1920; Agrawala, 6, pl. IV. no. 14, 1941.*

3 *Vogel, 6, pl. XXVII—the female figure in the photo in the upper field of the lower photo, 1911; Marshall, 2, pls. XXVI. 69, XXVII. 89-91, 1915; Spooner, 4, pt. I, pl. XIII. 3, 6, 1920. So far as fig. 6 is concerned, it is taken that the lower body was clothed.*

4 *Marshall, 2, pl. XXVI. 74, 1975; Spooner, 4, pt. I. pl. XIII. 7, 1920. So far as fig. 7 is concerned, it is taken that the lower body was clothed.*

5 *Spooner, 4, pl. XIII. 7, 1920.*

6 *Cunningham, 6, pl. XXVII—the right figure, 1882.*

but covers the lower body upto the knees;[1] (3) which covers the whole body.[2] Besides these there is the uttarīya (scarf) over the upper body of some of these figurines.[3] The head-dresses worn by these figurines are of various shapes and highly interesting. It is extremely difficult to enumerate all different varieties of head-dresses because their number is innumerable; but one type of head dress which is, in all probability, not found in earlier ages is highly interesting and probably fixes the age of the figurines which put on this type of head-dress. It is like a wig. (Fig. 128).

As the majority of the figurines are mutilated, it is difficult to enumerate all kinds of ornaments put on by these figurines. But there is sufficient evidence to show that men and women took great delight in wearing different types of ornaments.

The religious figurines fall into three classes, viz., (a) Brahmanical, (b) Buddhist and (c) Jain.

(a) Brahmanical—The Brahmanical images which have been found are mainly the following:—

(1) Śiva-Pārvatī—Such images were found at Kosam[4], Bhita[5], Rang Mahal[6] and Rajghat.[7] So far as the Kosam specimen (Fig. 129) is concerned, Banerji observes that it is remarkably similar to one stone-sculpture dated in the Gupta era 139. This dated specimen is an image of Śiva and Pārvatī. Consequently he has identified the Kosam specimen as Śiva-Pārvatī. Cunningham who has discovered this stone-image remarks, "The two figures are standing side by side, each with the right hand raised and the open palm turned to the front. In his left hand Śiva holds a water-vessel, while Pārvatī

---

1 *Vogel, 6, pl. XXVII—the lower photo, 1911; Cousens, pl. XXXVIII. b, 1914; Marshall, 2, pl. XXXI. 70, 1915; Spooner, 4, pt. I, pl. XIII. 3, 1920. It is thus noticeable that this kind of dress is very uncommon.*

2 *Marshall, 2, pl. XXIVI 71-73, 1915.*

3 *Cunningham, 6, pl. XXVII—the right photo, 1882; Vogel, 6, pl. XXVII—the left upper photo in the lower plate, 1911; Marshall, 2, pl. XXVI. 70, 1915; Spooner, 4, pt. I, pl. XIII. 4, 5, 1920.*

4 *Banerji, 2, pl. LXX. c, 1917.*

5 *Marshall, 2, pl. XXV. 49, 1915.*

6 *Spooner, 4, pt. I. pl. XIII. 2, 1920.*

7 *Agrawala, 6, pp. 1-8, pl. III. 12, 1941.*

carries a triśūla.[1]" Fleet who has edited the inscription on the base of the image for the second time endorses his view by remarking that "the inscription is on the broken base of a sculptured standing group of Śiva and Pārvatī."[2] The inscription on the base of this image is mutilated and there is nothing in the inscription to indicate that it is an image of Śiva and Pārvatī. It is a mutilated inscription and Fleet rightly observes, "It is evidently a Śaiva inscription; and the object of it must have been to record the gift or installation of the sculpture, on the base of which it is engraved."[3] Besides these two above-mentioned iconographical characteristics another, viz., hair coiffeured like jaṭā should be taken as a possible identification-mark. The terracotta-image under discussion is much worn and it is not possible to find out all the iconographical marks. However it seems that both Śiva and Pārvatī are two-handed. But whereas in the stone image Śiva has jaṭā and Pārvatī wears a short crown, in the terracotta example Siva and Pārvatī wear high head-dresses. So far as the Bhita specimen is concerned (Fig. 130), the most conclusive evidence of its being an image of Śiva and Pārvatī is the representation of a couchant bull and a couchant lion, the respective vāhanas of Śiva and Pārvatī. Here we find Śiva seated on a pedestal having the feet crossed and the knees raised above the pedestal. Śiva has two hands of which the left one is broken. The head and the left body of Pārvatī are broken. So far as the Rang Mahal specimen (Fig. 131) is concerned, Spooner has not noted any of the iconographical peculiarities although he has identified it as that of Śiva and Pārvatī.[4] There is no doubt that it is the image of Śiva and Pāravtī as the male figure sits on a couchant bull which is the vāhana of Śiva. Further there seems to be the presence of the third eye on the forehead of Śiva. It is distinct that this figure has three heads. It is quite possible that other two heads which are relevant in the pañchānana-variety of Śiva are not shown as those heads are in the back portion of the head. Siva holds in the left hand the kamaṇḍalu and has the right hand touching the chest. Śiva's hair is treated like jaṭā. The right hand of Pārvati is broken and the left hand holds the *darpana*. There are two worshipping figures on two sides and two figures hovering over. The Rajghat specimen[5] of which a

---

1 *Cunningham, 1B, p. 3, 1879.*

2 *Fleet, pp. 266-67, 1888.*

3 *Ibid, p. 266, 1880.*

4 *Spooner, 4, pt. I, p. 22, 1920.*

5 *Agrawala, 6, pl. III. 12, 1941.*

sketch is published is different from the specimens mentioned above. Here we find a head in which the right side shows matted locks and the left half shows spiral curls. This may be regarded as the head of the Pārvatī-Parameśvara type combining the male and female forms of the deity.

(2) Śiva—At Rajghat is found the head of Śiva. Regarding this specimen Agrawala has rightly observed that it is "a singularly majestic head of Śiva (5" high) showing prominently the crescent, vertical eye, and matted locks... This represents the best traditions of Gupta Śiva liṅgas from Bhumara and Khoh."[1] (Fig. 132).

(3) Vishṇu—A terracotta panel representing Vishṇu *anantas'āyī* has been found at Bhitargaon.[2] (Fig. 133) In this panel we find Vishṇu reclining on sesha-nāga and Brahmā seated on a lotus whose stalk issues from Vishṇu's navel. Besides there are two men on the right side, each holding a club in the left hand and the right hand against the breast. Cunningham has not said anything regarding the identification of these two figures. From a comparative study of this panel and other similar images in stone[3] it appears that these two figures are to be identified as the demon Madhu and Kaiṭabha. Recently one fragmentary head of Vishṇu has been found at Gokul in Bogra district.[4]

(4) Kṛishṇa—Kṛishṇa is one of the daśāvatāras of Vishṇu. One image of Kṛishṇa in the act of lifting the mount Govarddhana has been found at Rang Mahal.[5] (Fig. 134) On comparing this image with other well-known images of Kṛishṇa govarddhanadhārī[6] there remains no doubt as to its identification with Kṛishṇa govarddhana-dhārī.

---

1 *Agrawala, 6, p. 4, fig. 16, 1941.*

2 *Cunningham, 3, pl. XVII—the upper phote, 1880.*

3 *Cunningham, 3, pl. LXI. no. 209, 1927; Rao, Vol. I, pt. I, pls. XXXII, XXXIII, 1914.*

4 *Majumdar, 6, p. 41, pl. XVIII. 1, 1937.*

5 *Spooner, 4, pl. XIII. fig. 1, 1920.*

6 *Coomaraswamy, 3, pl. XXIX. 102. 1927.*

(5) Gaṇeśa--A terracotta panel discovered at Bhitargaon shows Gaṇeśa with another figure.[1] (Fig. 135) It is difficult to identify the other figure. The whole panel is full of vitality.[2]

(b) Buddhist images—Let us now turn our attention to the images belonging to the Buddhist pantheon.

(1) Dhyānī Buddha—In Rangamati there has been found the fragment of a crown of a Bodhisattva in which there is an image.[3] (Fig. 136) This represents the Dhyānī Buddha Amitābha because the hands are kept in the samādhi-mudrā.[4]

(2) Gautama Buddha—It is interesting to note that the terracotta images of Buddha have been found in greater number and in a greater number of places. The seated images of Buddha have been found at Kasia[5] and Mirpur Khas.[6] These images are, in all, seven in number. Among these images two are in an extremely mutilated condition.[7] There is an inscribed image.[8] (Fig. 137) Regarding this inscription Vogel observes, "Along this border, there runs an inscription greatly obliterated. Enough, however, remains to show that it is a votive inscription in the formula of the Gupta period and that the character is that of the fifth century A.D."[9] Here we find Buddha seated in *yogāsana*. His two arms are broken but according to Vogel "the hands were joined in front of the breast, while the break is still visible. The attitude must therefore have been that of expounding the sacred law (dharmachakramudrā).[10] The figure wears the antaravāsaka, ultarāsaṅga

---

1 *Vogel, 7, Fig. 2 on p. 10, 1912.*

2 *For a detailed discussion about Gañes'a see Rao, vol. I, pl. I, pp.35-67, 1914.*

3 *Dikshit, 7, pl. XLIV. f, 1933.*

4 *Bhattacharya, p. 3, 1924.*

5 *Vogel, 2, fig. 2 on p. 47, pl. XIV—1908.*

6 *Cousens, pls.XXXVI. b. with the exception of the photos representing a lion, XXXVII;. a, c, 1914.*

7 *Vogel, 2, pl. XIV, 1908.*

8 *Ibid, 2, fig. 2 on p. 47, pl. XIV, 1908.*

9 *Ibid, 2, p. 47, 1908.*

0 *Ibid, 2, p. 47, 1908.*

and saṅghāṭī. It has a rounded ushṇīsha and dakshināvarta-mūrddhaja. There is no ūrṇā. Beneath the image there is a row of miniature elephants carrying flowers. The Mirpur Khas terracotta images of Buddha are the finest specimens of terracotta sculpture of this period from the stand-point of modelling and details. One specimen (Fig. 138)[1] represents Buddha seated on a full blossomed lotus and having the legs kept in the yogāsana pose. Its arms from the elbow downwards are broken. It has ushṇīsha and pṛthu-karṇa. It wears antaravāsaka, uttarāsaṅga and saṅghāṭī. There is a halo behind the head. Another specimen[2] (Fig. 139) whose face is altogether mutilated represents Buddha in a similar way and having the heads kept in dharma-chakra-mudrā recalling the scene of the First Sermon (dharma-chakra-pravartana). Other two examples which are very similar in treatment have only some points of difference so far as the minor details are concerned. One example[3] (Fig. 140) represents Buddha seated on a full-blossomed lotus. It has the legs in yogāsana pose and the hands in the samādhi-mudrā or dhyāna-mudrā. It has ushṇīsha, ūrṇā and pṛthukarṇa. There is a lavishly decorated halo behind the head. The other example[4] (Fig. 141) is very similarly treated with the difference that the hairs are differently treated, that the folds of the drapery are not shown in the similar way and that the halo is differently patterned.

Besides these two types of figurines, viz., religious and secular there is another type of terracotta figurines which are neither religious nor secular in the sense in which both these terms are used here. They are intended to infuse religious feelings into the mind of the general people by showing scenes from the Rāmāyaṇa. Some other portray popular scenes which were certainly enjoyed at that time. The following are the panels in which the first type of scenes are found :—

At Sahet—Maheth some terracotta panels have been found. They are supposed to portray scenes from the Rāmāyaṇa. In

---

1 *Cousens, pl. XXXVI. 6—the photo on the left side, 1914.*

2 *Ibid, pl. XXXVI. b—the figure in the top of the right side, 1914. For the best representation of Buddha holding the hands in this pose see Coomaraswamy, 3, pl. XLIII. 161, 1927.*

3 *Cousens, pl. XXXVIII. a, 1914.*

4 *Ibid, pl. XXXVIII. c,* 1914.

one such panel[1] (Fig. 142) we find a monkey holding a long mace in both hands and attacking a warrior armed with a sword. In course of identifying the figurines in this panel Vogel observes, "In no. 335 we have a very similar scene; but here the heads of the two figures were found detached from the panel, and has to be refixed. There can be little doubt that these two scenes refer to the exploits of the monkey hero Hanumāna described in the 5th and 6th cantos of the Rāmāyaṇa."[2] When there is such a great probability for identifying this monkey as Hanumāna, then the other figure should necessarily be identified as a Rākshasa. In another such panel[3] (Fig. 143) we find, in the left, a male figure whose head is mutilated and who wears a dhuti, an uttarīya and puts on ear-rings standing before a female figure who has bent knees and folded hands. In course of identifying this scene Vogel remarks, "In no. 288 we may perhaps recognise the meeting between Lakshmaṇa and the Rākshasī Śŭrpanakhā, who with bent knees and folded hands implores him to grant her his love"[4]. The identification as suggested by Vogel might be highly probable but the male figure might also be Rāma. In the Rāmāyaṇa[5] it is stated that Śŭrpanakhā at first went to Rāma requesting him to marry her. Rāma refused her proposal and requested her to ask unmarried Lakshmaṇa[6] to be her husband. Then Śŭrpanakhā went to Lakshmaṇa and requested him to be her husband. But Lakshmaṇa asked her not to be the wife of a man who was himself a servant of Rāma and asked her to go to Rāma and to request him to be her husband. Then Śŭrpanakhā again went to Rāma and requested him to be her husband. Thus we understand that Śūrpanakhā went twice to Rāma and once to Lakshmana on the love-errand. So we may conclude that it represents either the meeting of Sūrpanakhā with Rāma or the meeting of Śūrpanakhā with Lakshmaṇa.[7] Regarding the

---

1 *Vogel, 6, pl. XXVII—the lower plate, the photo on the right in the lower half, 1911.*

2 *Ibid, 6, p. 96, 1911.*

3 *Ibid, 6, pl. XXVII—the lower plate, the photo on the left in the upper half, 1911.*

4 *Ibid, 6, p. 96, 1911.*

5 *Rām, Araṇya-kāṇḍam, XVII-XVIII.*

6 *Rām, Araṇya-Kāṇḍam, XVIII.3. Rāma evidently called Lakshmaṇa as akṛtadāra (unmarried) in a jesting manner to Sūrpanakhā because it is well-known that Lakshmaṇa was married to Urmilā long before the occurrence of this incident.*

7 *Das Gupta.*

interesting question of the place and the placing of these terracotta panels Vogel has very aptly remarked, "These panels are uniform in size, their height being 12″ and their width 15″. There are indications which prove that these bas-reliefs were meant to form a continuous frieze on the wall of the building.[1] He further remarks, "There can consequently be little doubt that the monument which they once decorated was Brahmanical. Most probably it was a Vishṇu temple."[2] It is interesting to note in this connection that similar panels depicting scenes from the Rāmāyaṇa have been found on the outer wall of the Gupta temple at Deogarh.[3] At Chausa in Shahbad district in Bihar one terracotta panel depicting a scene from the Rāmāyaṇa has been found[4]. (Fig. 144). :—

It is desirable to make a comparative study of these terracotta figurines with the contemporary sculpture made in material other than clay in order to show how these terracotta figurines resemble with and differ from these specimens. The Gupta sculptures in material other than clay have been found in great number but in order to make our position clear we shall take only those specimens which are dated in the reign of the Gupta rulers. The following are those specimens:—

(1) Bodh Gaya image of Buddha of the time of Mahārāja Trikamala in G. E. 64[5]

(2) Udayagiri (Gwalior State, Central India) Vāmanāvatāra relief of probably the time of Mahārāja Chandragupta II in G. E. 88[6]

---

1 Vogel, 6, p. 96, 1911.

2 Ibid, 6, p. 96, 1911.

3 Coomarswamy, 3, p. 79, pl. XLIV. 167, 1927.

4 Jayaswal, 1, pp. 148-50, pl. 1932.

5 Bhandarkar, 5, notice no. 1258, 1933. Bhandarkar (op. cit, note 4) believes that the date may be referred to the Kalachuri era. Thus the date would be 249+64=313 A.D. i.e., a little earlier than the initial year of the Gupta era. For illustration see Cunningham, pl. XXV, 1892.

6 Bhandarkar, 5, notice no. 1260. 1933. This relief has been dated so on account of the fact that an inscription of the reign of Mahārāja Chandragupta II and dated in the G. E. 82 has been found in an adjacent cave. (Cunningham, 1c, p. 49, 18) For its illustration see Coomaraswamy, 3, pl. XLVI. fig. 174, 1927.

(3) Mathura image of Jina Mahārāja of the time of Kumāragupta I in G. E. 113 (?)[1]

(4) Mankuwar image of Buddha of the time of Kumāragupta I in G. E. 129[2]

(5) Mathura fragmentary image of Buddha in G.E. 135.[3]

(6) Kosam image of Śiva and Pārvatī of the time of Mahārāja Bhīmavarman in G. E. 139.[4]

(7) Sarnath image of Buddha of the time of Kumāragupta I in G. E. 154[5]

(8) Sarnath image of Buddha of the time of Budhagupta in G. E. 157.[6]

(9) Eran image of Varāha of the time of Toramāna in the first regnal year.[7]

(10) Mathura image of Buddha in G. E. 230.[8]

The images Nos. 1, 4, 5, 7, 8 and 10 are Buddhist, nos. 2, 6 and 9 are Brahmanical and no. 3 is Jaina. It will be fruitful

---

1 *Bhandarkar, 5, notice no. 1208, 1933. For its illustration see Banerji, 7, pl. XVIII, 1933.*

2 *Bhandarkar, 5, notice no. 1273, 1933. For its illustration see Coomaraswamy, 3, pl. XLIII. fig. 162, 1927.*

3 *Bhandarkar, 5, notice no. 1275, 1933. This statue is not published. Regarding it Fleet remarks, "Of the statue itself, all that remains is the feet, with part of a small kneeling figure at each side; and there is nothing to show its nature; but from the tenour of the inscription, it must have been a standing image of Buddha." (Fleet, p. 263, 1888).*

4 *Bhandarkar, 5, notice no. 1277, 1933. For its illustration see Banerji, 2, pl. LXX. 6, 1917.*

5 *Bhandarkar, 5, notice no. 1281, 1933. For its illustration see Hargreaves, 2, pl. LXIII. b, 1920.*

6 *Bhandarkar, 5, notice no. 1283, 1933. For its illustration see Hargreaves, 2, pl. LXIII. d. 1920.*

7 *Fleet, pp. 158-61, 1888. This image is to be dated sometime after G. E. 165 because in this inscription it is stated that the temple in which this Varāha-image stands was erected by Dhanyavishṇu, the younger brother of the deceased Maharāja Mātrvishṇu; but in the Eran stone-pillar inscription of Budhagupta dated in G. E. 165 (Ibid, pp. 88-91, 1888) it is stated that the column was caused to be erected by Mahārāja Mātrvishṇu and his younger brother Dhanyavishṇu. For illustration see Banerji, 7, pl. XV, 1933.*

8 *Bhandarkar, 5, notice no. 1309, 1933. This image is unpublished.*

if we compare those Buddhist, Brahmanical and Jaina images with the Buddhist, Brahmanical and Jaina images in terracotta respectively.

So far as Buddhist images in stone are concerned, we should note that images nos. 5 and 10 are yet to be published. So our enquiry will be with reference to other four images. As has been shown beforehand, terracotta images of Buddha which are already published have been found at Kasia[1] and Mirpur Khas.[2] The terracotta image found at Kasia with an inscription of the fifth century A.D.[3] (Fig. 137) has considerable resemblance to the seated image of Buddha from Bodh Gaya.[4] The similarity consists in the rounded ushṇīsha, the absence of the halo, the cross-leggedness and the facial treatment. But these two images differ in one important point. Whereas the upper garment in the case of the Bodh Gaya Buddha covers only the left shoulder and is extremely diaphonous, the upper garment in the case of the Kasia Buddha covers both the shoulders and is not diaphonous in nature. Like the above mentioned Gupta Buddha figures nos. 1 and 7 we find, in the case of the Mirpur Khas Buddha figures, rounded ushṇīsha[5] and pṛthu-karṇa.[6] The Mirpur Khas images are seated in the cross-legged posture as the Gupta images nos. 1 and 4 and have the decorated halo as in the case of the Gupta image no. 7. But in some important points the Mirput Khas images differ from these Gupta specimens. First, the upper robe is not diaphonous in nature. Secondly, the ushṇīsha, in the case of two specimens[7], is only indicated and has no round form as we find in the Gupta specimens nos. 1, 7. Thirdly, the ūrṇā is indicated in the case of two specimens[8] unlike the Gupta specimens nos. 1,4, 7. The

---

1 *Vogel, 2, fig. 2 on p. 47, pl. XIV, 1908. Two images illustrated in pl. XIV. are extremely mutilated and will, therefore, be not taken into consideration in this connection.*

2 *Cousens, pl. XXXVI. b with the exception of the photo representing a lion, XXXVII;. a, c, 1914.*

3 *Vogel, 2, fig. 2 on p. 47, 1908.*

4 *Cunningham, 9, pl. XXV, 1892.*

5 *Cousens, pt XXXVI. 6 the figure on the left, 1914*

6 *Ibid, pl. XXXVIII. a. c, 1914.* This *characteristic is also present in the Gupta specimen no. 4 mentioned above.*

7 *Cousens, pl. XXXVIII. a, c, 1914.*

8 *Ibid.*

first point is most important from the stand-point of chronology. It shows that the Mirpur Khas Buddha images breathe the spirit of Gandhāra art in greater degree and consequently are earlier in age than the Gupta Buddha images mentioned above. From this we can conclude that the Mirpur Khas images should be placed in the early Gupta age. This comparative study shows that the Buddha images in terracotta and stone do not differ much in treatment and iconographical peculiarity.

So far as the Brahmanical images are concerned, the images nos. 2 and 7 need not be considered here as no terracotta image of Varāhā-vatāra of this age has yet been published. The image no. 6 has great resemblance with one Kosam terracotta image of Śiva-Pārvatī[1] (Fig. 129) so far as treatment is concerned and this has already been shown in connection with the discussion about the terracotta images of Śiva and Pārvati.

So far as the image no. 3 is concerned, it can not be discussed here as this image is as yet unpublished and as no terracotta image of Jina belonging to this age has as yet been published. The above comparative study shows that in treatment and iconographical peculiarity the terracotta and the stone images of Buddhist and Brahmanical gods do not differ much but follow the same art-principles.

Besides these there are many terracotta figurines which do not resemble much the stone figures of this age. These figurines, are very important from the stand-point of culture. They let us know of the manifold cultural activities of the age which we cannot deduce from the sculptures made of other materials. In this connection we should specially notice some terracotta figures discovered at Mahasthan,[2] Rangamati,[3] Saheth-Maheth,[4]Kosam,[5] Bhita,[6] Bhitargaon.[7] Sankisa,[8] Kurukshetra,[9]

1 *Banerji, 2, pl. LXX. c, 1917.*

2 *Dikshit, 6, pl. XLI. b, XLII.a, 1933.*

3 *Ibid, 6, pl. XLIV. b, 1933.*

4 *Marshall, 1, pl. X. 4, XII.a, 2, 1, 2, 4, 5, 7, 10, 11, 1914.*

5 *Banerji, 2, pl. LXX. f, g, 1917.*

6 *Marshall, 2, pls. XXV-XXVIII with the exception of nos. 45, 47, 48, 49, 1925.*

7 *Cunningham, 3, pl. XVI. 1880.*

8 **Sastri,** *2, pl. III, 1927.*

9 *Cunningham, 6, pl. XXVII, 1882.*

Besnagar.[1] Rang Mahal,[2] Barapal,[3] Mirpur Khas,[4] Rajghat,[5] Gokul[6] and at some different places.[7] All these figurines have very seldom replicas in other materials. They purely belong to the region of secular art and as products representing the secular side of the human life they represent the joys and sorrows of the people. From the stand-point of the facial expression, dress and ornaments these figurines are extremely valuable as they are the only extant evidences regarding these matters.

One point is to be considered in connection with the problem of the relation of these figurines with extra-Indian plastic art. We have shown beforehand that at Saheth-Maheth some terracotta panels have been found in which we find the representation of the Rāmāyaṇa scene.[8] It has already been said that Vogel is right in opining that these panels were meant to form a continuous frieze on the wall of a Brahmanical or, more correctly, Vishṇu temple. Similar Rāmāyaṇa panels have been found on the outer walls of the Gupta temple at Deogarh. Regarding these panels Coomaraswamy has observed, "The basement was decorated with fine panels representing Rāmāyaṇa scenes, an almost unique instance of an arrangement quite common in Java."[9] That Coomaraswamy is quite correct in using the word "almost" before "unique" is evident from these terracotta panels found at Saheth-Maheth. Among the Far Eastern temples the Rāmāyaṇa reliefs are found in the Baphuon in Cambodia by Jayavarman VI[10], the Prah Vihar built by Sūryavarman (1112-52 A.D.) in Cambodia,[11] in Candi Lobo Jongrang in Java[12] and Panataran temple in East Java[13] dated the 14th-15th century A.D. It is quite natural to conclude that this idea of decorating the outer walls of a temple with the Rāmāyaṇa scenes might have gone to the Far East from northern India sometime after the Gupta period.

---

1 *Bhandarkar, 2, pl. LIX. 18, 1917.*

2 *Spooner, 4, pl. XIII-fig. 3, 1920.*

3 *Ibid, 4 pl. XIII. figs. 4-7, 1920.*

4 *Cousens, pl. XXXVIII. b, 1914.*

5 *Agrawala, 6, figs. 1-4, 5-8, 9-11, 15, 1941.*

6 *Majumdar, 6, pl. XVIII. 3, 1937 ; Ibid, 8, pl. XXVII. 4, 5, 1938.*

7 *Sternbach, 1941.*

8 *Vogel, 6, pl. XXVII. b. 1911.*

9 *Coomarswamy, 3, p. 80, 1927.*

10 *Ibid, 3, pp. 90-91, 1927.*

11 *Ibid, 3, p. 193, 1927.*

12 *Ibid, 3, p. 206, 1927.*

13 *Ibid 3, p. 209, 1927.*

CHAPTER VIII

MEDIAEVAL

In this chapter we shall deal with mediaeval[1] terracotta figurines. Before entering into the subject in details it would be fruitful to see what other scholars have said regarding these figurines. It is true that a fair number of mediaeval terracotta figurines have been preserved in the different museums and that the notices of these figurines have been published in the catalogues of the archaeological museums and in the reports of the Archaeological Survey of India. It was Coomaraswamy who, writing on ancient Indian terracotta figurines, remarked, "In later Indian art terracotta is constantly employed in various ways, either in the decoration of buildings or for votive plaques, amongst which those bearing figures of enshrined Buddhas are fairly well-preserved."[2] Except this article there is hardly any other article written by any other scholar which deals with these antiquites. But terracotta figurines unearthed at many places may be ascribed to this age on the consideration of archaeological stratification, associated inscribed objects and inscriptions engraved on some of these specimens.

Beginning from east to west we, first of all, come to Dah Parbatiya in Darrang district in Assam. Here Banerji has discovered a number of terracotta plaques[3] represening human figurines "which portray a very close connection between the Mediaeval art of Bengal and Assam"[4] and "are of the same type as those...discovered at Birat in the Rangpur district and at Paharpur in the Rajshahi district."[5] He has illustrated one human figurine[6] which, according to him, "can not be later in date than the sixth century A.D."[7] This shows that Banerji

---

1 *By this term the period from the sixth to the elcvedth centnries A.D. is indicated.*

2 *Coomaraswamy, 3, p. 94, 1927.*

3 *Banerji, 5, pl. LIV. f, 1928; Ibid, 7, pp. 207-08, 1933.*

4 *Ibid, 5, p. 116, 1928.*

5 *Ibid.*

6 *Ibid, 5, pl. LIV. f. 1928.*

7 *Ibid, 5, p. 116, 1928.*

wishes to place it in the early mediaeval period. The modelling of this figure which consists in the broad chest, the proportionately thin waist, the well-formed hands and legs and the pose in which the hands and the legs are kept necessarily connect this figure with some of the stone-sculptures of the mediaeval age.

At Kundilnagar in Assam, Bloch has discovered some terracotta tiles representing figurines.[1] It is quite true that there is a stylistic difference between the Dah Parbatiya and the Kundilnagar terracotta figurines, yet they should be placed in the same age.

Coming further east we come to Sabhar in Dacca district in Bengal. Here Banerji has discovered a number of terracotta plaques in the Rajasan mound which are "similar to those found in the Paharpur excavations"[2] and some of which have been illustrated.[3] It will be shown later on that the terracotta plaques of Paharpur are mediaeval in age and, therefore, the similarity of the Sabhar plaques with those of Paharpur naturally leads us to the conclusion that these are also mediaeval. Besides this fact the terracotta Buddha plaque which has been illustrated in this report is mediaeval in every respect as we shall show later on. It is also interesting to note that similar Buddha, and Buddha with Bodhisattva have been found at Sabhar and preserved in the Dacca Museum.[4] It is remarkably true that these plaques and other plaques unearthed by Banerji and mentioned above are similar in execution. Later on Dikshit has discovered here another terracotta plaque representing Vishṇu which has an inscription in North Indian script of the 7th to 8th century A.D.[5]

In Raghurampur in Dacca district some terracotta figurines have been discovered of which some are kept in the Dacca Museum.[6] This is a terracotta Buddha and the Buddhist creed is inscribed beneath the lotus seat of Buddha in the script of the 11th century A.D. This proves undoubtedly that it should be ascribed to the mediaeval age.

---

1 *Bloch, 3, pl. VIII with the exception of no. 7, 1909.*

2 *Banerii, 3, p. 41, 1928.*

3 *Ibid, 3, pl. LIV. h, 1928.*

4 *Battasali, p. 32, pl. X, a, b, 1929.*

5 *Dikshit, 5, p. 111, pt. XLIX, b. 1931.*

6 *Bhattasali, p. 31, pl. IX. a, 1929.*

Dikshit has discovered at Bangarh in Dinajpur district a terracotta male head which he has ascribed to the early Pāla age.[1] (8th—9th century A.D.).

Paharpur in Rajshahi district is the most productive of all find-spots of mediaeval terracotta figurines. It will not be out of point here to relate briefly the history of the discovery of the Paharpur mound and of the terracotta plaques at this place. It was first noticed by Buchanon Hamilton[2] and later on by Westmacott.[3] Later on while excavating at this site Cunningham discovered a number of terracotta panels all of which, according to him, "must have belonged to the lines of friezes with which all the finer Hindu temples are decorated."[4] He has illustrated one terracotta panel representing a male figure.[5] Later Banerji has discovered a number of similar panels here.[6] Regarding the age of these plaques he has observed, "The wall below the docorated cornice moulding was in very good preservation and what was very surprising, stone images of Brahmanical deities were found fixed in it, mostly at the angles. Sixteen such images were brought to light in 1925-26. These stone inages probably belong to an earlier period than the terrocatta plaques so far discovered at Paharpur and the carvings on several of them are strongly reminiscent of later Gupta work. Others probably belong to a later age."[7] Later on Dikshit discovered here some more terracotta plaques.[8] Regarding the age of these plaques he has not said anything definitely but has criticised Banerji regarding the age of the stone-sculptures by saying that these stone-sculptures are "as old as the terracotta-plaques and probably much older than the loose antiquities found at different levels on the surface of the mound."[9] He has further remarked, "In spite of the fact that a large number of Vaishṇava, Śaiva and other Brahmanical

---

1 *Dikshit, 1, p. 84, pl. XXIX. b, 1924.*

2 *Martin, para 2, p. 669, 1880.*

3 *Westmacott, pp. 187-92, 1875.*

4 *Cunningham, 8, p. 119, 1882.*

5 *Ibid, 8, pl. XXXII, 1882.*

6 *Banerji, 4, pl. LII, LIV. a-d, 1928.*

7 *Ibid, 4, p. 110, 1928.*

8 *Dikshit, 3, pls. XXXII;. d, e, XXXIV. b, c, 1930.*

9 *Ibid, 3,* p. *141, 1930.*

images have been discovered at the Paharpur temple, it seems certain that the monument must, in its latest and probably extended form, have belonged to Buddhist faith and remained in the possession of Buddhist worshippers till late in the Pāla period. It is not possible otherwise to explain the arrangement of the surrounding quadrangle forming a monastery, the discovery of tablets with the Mahāyāna Buddhist creed and another mentioning a vihāra built by Dharmapāla, and many stone and terracotta sculptures of an undoubted Buddhist character...The only loose stone image discovered during the year under report, was the lower part of an image of Bodhisattva fully ornamented and seated on a double lotus seat. On grounds of style this sculpture is definitely assignable to the late Pāla period. It was found in the debris of the second terrace verandah on the east. This find may be taken to indicate that the temple continued to be in the occupation of the Buddhist worshippers till the eleventh century A.D."[1] Later on Dikshit again discovred a number of terracotta plaques at this place some of which have been illustrated.[2] Later on Chandra and Dikshit discovered some other plaques at this site.[3] In a memoir on the Paharpur monument Dikshit has discussed these terracotta figurines and illustrated many specimens.[4] Some other terracotta plaques found here have also been illustrated.[5] A few inscriptions should be considered for the proper solution of the age of these figurines. The earliest dated inscription found here is the copper plate grant of the year 159.[6] Dikshit has referred this year to the Gupta era.[7] The object of this inscription is to record that a Brāhmaṇa named Nāthaśarmā and his wife Rāmī deposited three dīnāras (gold coins) with the adhiṣṭhānādhikaraṇa (city-council) in return of one Kulyavāpa and 4 droṇavāpa of land situated at four different villages lying in the

---

1 *Dikshit, 3, p. 148, 1930.*

2 *Ibid, 4, pl. XLVII, 1931.*

3 *Chandra and Dikshit, 1, pp. 116, 120, 124, 125, pls. LI.d, LIV. b-d, LIX. d, LX. b, 1936.*

4 *Dikshit, 8, pp. 56-72, pls. XXVI. a, b, XXXIX. LIV, LV, c, d, LVII, LXIV, 1938.*

5 *Sarkar, Vol. XXVII, p. 235, illustration no. V, 1928; Marshall, 23, pp. 685, 718, 1928; Anonymous, 2, fig. 9, pl. VIII. 6, 1930; Marshall, 19, fig. 2 on p. 161, 1927. Anderson has also described certain terracotta plaques found here and kept in the Indian Museum. (Anderson, p. 250, 1883)*

6 *Dikshit, 2A, pp. 59-64, 2pls., 1929-30.*

7 *Ibid, 2A, p. 61, 1929-30.*

Dakshiṇām-śākhā-vīthi and Nāgaraṭṭa-maṇḍala for the maintenance of the worship of the divine arhats at Vihāra of Vaṭa Gohālī on the seventh day of Māgha in the year 159. According to Dikshit Vaṭa Gohālī is to be identified with modern Goalbhita, a village near the ruins of Paharpur. He has also rightly remarked that "the Jaina vihāra at Vaṭa Gohāli mentioned in this inscription, it would appear, must have stood at the original site of the present temple at Paharpur."[1] The second dated records are some inscribed seals some of which are in good state of preservation.[2] It is deducible from the engraved inscription on this type of seals that they were issued by the community of the venerable monks belonging to the great vihāra at Somapura of (i.e., founded by) the illustratious being Dharmapāla. This Somapura has been identified by Dikshit with the modern village of Ompur, a mile to the south of the mound.[3] Dharmapāla is supposed to have reigned for 46 years from C. 769-815 A.D.[4] It is thus deducible that this was made during this period. The third recorded date is the 5th regnal year of Mahendrapāla of the Gurjara-Pratīhāra dynasty of Kānyakubja engraved on a stone-pillar.[5] The last recorded date of Bhoja, the father and predecessor of Mahendrapāla is Harsha saṁvat 276[6] which is equivalent to 882 A.D. (276-606). The earliest recorded date of Mahendrapāla is V.S. 955[7] which is equivalent to 898 A.D. (955-57). When the latest recorded date of Bhoja is 882 A.D., then Mahendrapāla must have come after Dharma-Pāla. From the above information we may conclude that the vihāra at Paharpur was in existence in the period extending from the fifth century A.D. to the ninth century A.D. Regarding the age of the Paharpur terracotta and stone plaques Kramrisch has remarked, "The terracotta and stone-panels from Paharpur, North Bengal, belong to two traditions—the one, numerically in the minority, is an eastern and provincial version of contemporary sculpture in Madhyadeśa, but the other is an undiluted and indigenous and eastern Indian contribution. Significantly enough, the latter is animated scenes and figures. But when divinities are represented in samapadasthānaka, a hybrid

---

1 Dikshit, 2A, p. 60, 1929-30.

2 Ibid, 4, pl. XLVIII. d, 1931.

3 Ibid, 2A, p. 60, 1929-30.

4 Ray, Vol. I, p. 384, 1931.

5 Bhandarkar, 5, notice no. 1643, 1929-30.

6 Ibid, 5, no. 1412, 1929-30.

7 Ibid, 5, no. 4, 1929-30.

compromise between the tradition of Gupta sculpture of Madhyadeśa and Bengali form is arrived at. From this the cult images of the Pāla and Sena schools take their beginning".[1] That this statement of Kramrisch is true is understood from a study of the plasticity and the modelling of three typical specimens found at Paharpur[2]. If we compare the modelling of these specimens, we will find a great deal of difference between them. In the first figure we find one man and one woman in the erotic attitude.[3] (Fig. 145) The modelling is highly reminiscent of the Gupta sculpture. In the second figure[4] we find a male flute-player. (Fig. 146) The modelling of this figure is greatly different from that of the first-mentioned figure. Unlike the modelling of the first figure the modelling of this figure consists in a coarser treatment of the body surface, the bulging eyes, the broad mouth and the peculiar dressing of the hair. It has, really speaking, no extant predecessor in Bengal. It represents "an undiluted and indigenous eastern Indian contribution." In the third figure[5] (Fig. 147) there is neither that soft Gupta element which is observable in the first figure nor that coarse indigenous eastern Indian element which is found in the second figure but there seems to be a mixture of the Gupta and the indigenous eastern Indian elements. It is from this type that, according to the opinion of Kramrisch, "the cult images of the Pāla and Sena schools take their beginning." Secondly, the very fact that the Paharpur terracotta figurines may be stylistically divided into three district groups leads us to the conclusion that they do not belong to the same age. Besides the evidence of plasticity there are other reasons for holding this view. The epigraphical evidence seems to corroborate this view. The Paharpur Copper-plate record of the Gupta year 159 which we have already referred to is a Jaina record but the inscribed seals of the great vihāra at Paharpur founded by Dharmapāla of the Pāla dynasty of Bengal are essentially Buddhist records. So it is quite natural to conclude that when a Jaina monastery was changed into a Buddhist monastery, there must have been a great change in the structure of the great vihāra. And it is, therefore, quite natural to conclude that there must have been some additions and alterations so far as the sculptures are concerned. The size of the terracotta panels also leads us to the same conclusion. Their size is not uniform

---

1 *Kramrisch, 2, p. 216, 1933.*

2 *Banerji, 4, pl. LIV. d, 1928; Dikshit, 3, pl. XXXIV. b, c, 1930.*

3 *Banerji, 4, pl. LIV. d, 1928.*

4 *Dikshit, 3, pl. XXIV. b, 1930.*

5 *Ibid, 3, pl. XXXIV. e, 1930.*

but varies. Regarding this point one statement of Banerji is worth quoting. He writes, "The earliest discoveries made in this trench were a number of terracotta plaques (Plate LII) of the type discovered at this place by Sir Alexander Cunningham more than half a century ago, one of which though somewhat larger in size, is still preserved in the Archaeological section of the Indian Museum."[1] This shows that these terracotta panels do not belong to the same age. We should now consider the ages to which these terracotta panels may be ascribed. But before tackling this question we should fix the chronology of these three types of terracotta panels from the stand-point of style. There is no doubt that the type represented by the first figure mentioned above is the earliest as the Gupta element is present in it and we have no evidence to place the Paharpur terracotta panels before the Gupta age. The second point to be considered is that whether the type represented by the second figure mentioned above is earlier than the type represented by the third figure. It seems that the type represented by the third figure and which, according to Kramrisch, is "a hybrid compromise between the tradition of Gupta sculpture of Madhyadeśa and Bengali form" is earlier than the type represented by the second figure mentioned above and which, according to Kramrisch, is "an undiluted and indigenous eastern Indian contribution" for the following reasons. We can not place the type represented by the second figure just after the type represented by the first figure because in this type we find the hybrid compromise between the Gupta and the indigenous eastern Indian element. But this assertion naturally presupposes the existence of this indigenous eastern Indian art before the construction of this great vihāra. It appears that after the period represented by the first figure the artists who were the creators of the indigenous eastern Indian type made terracotta panels. They naturally fell under the influence of the terracotta panels made according to Gupta tradition and their work naturally became a hybrid compromise between the tradition of the Gupta sculpture of Madhyadeśa and the indigenous eastern Indian tradition. Later some of the artists who were not influenced by the Gupta tradition made the type of figures represented by the second figure. In later age the cult images of the Pāla and the Sena schools were evolved out of the type represented by the third figure. If our assumption that the cult images of the Pāla school were evolved out of the type represented by the third figure be correct, then the earliest dated Pāla image becomes naturally later than this type. The earliest dated Pāla image is the Bodh Gaya image of Vishṇu, Sūrya and Śrī (Bhairava) dated in the 26th regnal year of the king

---

1 Banerji, 4, p. 108, 1928.

Dharmapāla.[1] If Dharmapāla is supposed to have ascended the throne in C. 769 A.D., then this image would naturally be dated in C. 795 A.D. (769-26). Thus it appears that the terracotta panels of Paharpur might be placed in the period between the fifth century A.D. and the ninth century A.D. Roughly we might place the type of figures represented by the first figure in the sixth century A.D., the type of figures represented by the third figure in the seventh century A. D. and the type of figures represented by the second figure in the eighth century A.D.

At Mahasthan in Bogra district in Bengal Cunningham discovered two terracotta plaques.[2] Later on Dikshit discovered at this site one terracotta panel representing Yaksha-like figure which is, according to him, "similar in execution to the Paharpur examples".[3] It is quite true that Dikshit's remarks are correct because there is a great deal of similarity between this panel and the panels of Paharpur made according to the indigenous eastern Indian tradition. Moreover there is a remarkable similarity in treatment between this panel discovered by Dikshit and one of the panels discovered by Cunningham;[4] and the other panel which represents an animal is of similar nature.[5]

At Kalinjar at Bogra district in Bengal one terracotta head has been found. This has been referred to the Pāla age by one scholar[6] whereas another refers to the 15th century A.D.[7]

To the further west at Nalanda Marshall has discovered a terracotta tablet representing Buddha with Bodhisattva head.[8] On stylistic ground this tablet should be ascribed to this age. Coomaraswamy has ascribed one Buddha figure found here and kept in the Boston Museum of Fine Arts to C. 9th-10th century A.D.[9] Chandra also got a number of plaques here of the same age.[10]

---

1 *Bhandarkar, 5, notice no. 1609, 1929-30.*

2 *Cunningham, 7, pl. XXXI, 1882.*

3 *Dikshit, 6, p. 96, pl. XLII. d, 1933.*

4 *Cunningham, 7, pl. XXXI—the top figure, 1882.*

5 *Ibid, 7, pl. XXXI—the left figure, 1882. Besides we get the mention of similar specimens (Sanyal, 2, pp. 4, 12, 1930).*

6 *Kramrisch, 1, 1924.*

7 *Saraswati, pp. 295-97, 1936.*

8 *Marshall, 12A, Pl. XXI, C, 1922.*

9 *Coomaraswamy, 1, pl. XXXIX, no. 21, 1669, 1923.*

10 *Chandra, 2, p. 40, pl. XVII. 6, 1937.*

In the archaeological museum at Sarnath there is a number of terracotta figurines, discovered here, which have been ascribed to this age by Sahni[1] but none of them is illustrated.

In Saheth-Maheth in Gonda and Bahraich district in the United Provinces Marshall has discovered a number of terracotta figurines which he has ascribed to this age on the consideration of archaeological stratification.[2]

In Avantīpur in Kashmir Sahni has discovered a number of terracotta figurines which he has ascribed to this age on the consideration of archaeological stratification and the literary evidence regarding the age of the Avantīsvāmī temple.[3]

Thus we find that the terracotta figurines of this age have been found at Dah Parbatiya and Kundilnagar in Assam, Sabhar and Raghurampur in East Bengal, Bangarh, Paharpur, Mahasthan and Kalinjar in North Bengal, Nalanda in Bihar, Sarnath and Saheth-Maheth in United Provinces and Avantipura in Kashmir.

If we study the modelling of the figurines of these places, we find that there are points of similarity as well as difference among them. Working along this line we can easily divide them into seven different schools. The modelling of the Dah Parbatiya terracotta male figurine is characterised by the broad chest, thin waist, well-proportioned arms and legs and consequently betrays the Pāla element which is deducible from a study of the modelling of the Pāla sculptures. Further one should mark the difference in modelling between this figurine and those found at Kundilnagar. If anybody compares the modelling of the Dah Parbatiya terracotta male fugurine and those of the Kundilnagar terracotta figurines, he will be at once struck by the dissimilarity in modelling. In the Dah Parbatiya example there is essentially a static element in modelling but in the Kundilnagar examples there is characteristically a dynamic element in modelling. Further the dress worn by the Dah Parbatiya example is totally different from that worn by the Kundilnagar male and female figurines. The ethnic element is very prominent in the dress worn by the Kundilnagar male and female figurines. On these considerations the Kundilnagar terracotta figurines should be taken as a class quite distinct from the Dah Parbatiya specimen. The modelling of the Sabhar

---

1 *Sahni, 2, pp. 281-85, 1914.*

2 *Marshall, 1, pl. X. 1-3, 5, 6, 1914.*

3 *Sahni, 2, pl. XXX. d. 20-25, 1917.*

terracotta figurines is highly reminiscent of the Pāla sculptures. The modelling of the Raghurampur terracotta examples betrays the same Pāla element which is found in the Dah Parbatiya and Sabhar examples. The modelling of the Bangarh specimen is characterised by the broad forehead, symmetrical eye-brows, big eyes, prominent nose, well-proportioned mark between the eye-brows and thick lower lip. All these elements naturally connect this example with the Pāla sculptures. We have already made a detailed study of the modelling of the Paharpur terracotta figurines and have come to the conclusion that, on the consideration of modelling, these terracotta figurines may be divided into three groups, viz., (a) an eastern and provincial version of the contemporary sculpture in Madhyadeśa, (b) an undiluted and indigeaous eastern Indian version, (c) a hybrid compromise between the tradition of Gupta sculpture of Madhyadeśa and the undiluted and indigenous eastern Indian version. The modelling of the Mahasthan terracotta figurines is marked by the indigenous eastern Indian tradition which we find in the case of one class of the Paharpur terracotta figurines. As a confirmatory evidence regarding this assertion we may specially note the remarkable similarity between one terracotta example discovered at Mahasthan by Cunningham[1] and the other specimen discovered at Mahasthan by Dikshit.[2] Further there is a remarkable similarity in modelling between these two specimens on one hand and the specimens belonging to the undiluted and indigenous eastern Indian group. The modelling of the Nalanda specimens is characterised by the static element and consequently connects them with the Pāla sculpture. The terracotta figurines discovered at Saheth-Maheth are quite distinct from the terracotta figurines, about which we have already discussed, from the stand-point of modelling. For example, the treatment of the eyes of one figurine[1] is quite different from those of the terracotta figurines found at Dah Parbatiya, Kundilnagar, Sabhar, Raghurampur, Bangarh, Paharpur, Mahasthan and Nalanda. On this consideration it is better to take it as a class quite distinct from other classes mentioned above. The modelling of the terracotta figurines found at Avantīpur is quite distinct from those mentioned above. All of them are very crude in execution and show that the terracotta art at Avantīpur has not much developed. This analytical study of the modelling of these terracotta figurines leads us to the conclusion that there are seven distinct schools of terracotta figurines. They are the following :—(1) The Assam school represented by the Kundilnagar specimens, (2) The eastern school evolved out of the Gupta sculpture and represented by some terracotta specimens of Paharpur, (3) The school of the

---

1 Cunningham, 7, pl. XXXI—the upper figure, 1882.

2 Dikshit, 6, pl. XLII, d, 1933.

hybrid compromise between the eastern school evolved out of the Gupta sculpture and the school of the indigenous eastern Indian sculpture represented by some terracotta specimens of Paharpur, (4) The school of the indigenous eastern Indian sculpture represented by some terracotta specimens of Paharpur and Mahasthan, (5) The eastern Indian Mediaeval school represented by some specimens discovered at Dah Parbatiya, Sabhar, Raghurampur, Bangarh, Paharpur and Nalanda, (6) Central Indian type represented by the Saheth-Maheth specimens and (7) the North-Indian type represented by the Avantīpura specimens. It has been already shown that on the stylistic ground the schools nos. 2, 3, 4, 5 are chronologically arranged, the school no. 2 being the earliest; but we can not arrive at any such conclusion regarding the schools nos. 1, 6, 7.

(1) The Assam School—Regarding the style of these figurines Bloch has remarked that it is of "the semi-barbarian kind, as in the carvings at Dimapur and other places in Assam."[1] In every specimen there is an attempt to show the dynamic side of the human life. Only a few specimens of this interesting group of terracotta figurines have been illustrated and among them are male and female figurines,[2] animals[3] and birds.[4]

The male and female figurines may be dealt with at first. The linear composition is such as to give effect to the idea of the dynamic side of the human life. There are two types of figures. In the first type[5] we find a type of male figure who characteristically wears a close-fitting cap and long trousers reminding us of the portrait-statues of the Kushana kings. (Fig. 148). In the second type[6] we find a type of figure whose upper body down to the waist and the lower body from the knees downwards does not characteristically wear any clothing. (Fig. 149) So far as ornaments are concerned, we find the prevalence of the ear-ring, the necklace, armlet, wristlet and girdle. These figures portray the secular side of the human life as all the elements present in these specimens are not of religious character.

---

1 Bloch, 3, p. 27, 1909.

2 Ibid, 3, pl. VIII. 1-3, 9, 1909.

3 Ibid, 3, pl. VIII. 5, 6, 1909.

4 Ibid, 3, pl. VIII. 4, 8, 1909.

5 Ibid, 3, pl. VIII. 1, 2, 1909.

6 Ibid, 3, pl. VIII. 3, 9, 1909.

So far as the animal figures are concerned, one of these two specimens is styled by Bloch as either lion or tiger.[1] (Fig. 150). But it is better to take it as the representation of a lion for the following reasons. First, the mane is distinctly shown in this specimen and it is well-known that the tiger does not possess mane but that the lion has the mane. Secondly, the end of the tail is extremely similar to that of a lion. The most interesting point to be considered in this connection is that the lion is treated here in a decorative manner with the unnatural movement of the forelegs being uplifted and the hindlegs being kept on the surface. But, on the other hand, we find the representation of a saddled horse moving towards left.[2] (Fig. 151) It is a beautiful specimen and is certainly to be recognised as one of the most remarkable specimens of terracotta animal figurines of India on account of its naturalness, proportion and movement.

Two bird figurines which have been illustrated are remarkable in some sense.[3] Bloch has not tried to explain the significance of one of these two birds. In one of these specimens[4] (Fig. 152) the artist has given the plastic expression to the conjugal love of the birds. This kind of specimen is extremely rare in Indian sculpture. In this specimen we find a peacock and a peahen in an amorous attitude in the most sensitive manner. The other specimen[5] (Fig. 153) represents a falcon carrying a heron.

(2) The eastern school evolved out of the Gupta sculpture—The terracotta figurines belonging to this school are very few in number and are found only at Paharpur.[6] (Fig. 145). In it we find one man and one woman in the erotic attitude. The modelling is highly reminiscent of the Gupta sculpture.

(3) The school of the hybrid compromise between the eastern school evolved out of the Gupta sculpture and the school of the indigenous eastern Indian sculpture—The terracotta figurines belonging to this school have been found only at

---

1 *Bloch, 3, p. 27, pl. VIII. 5, 1909.*

2 *Ibid, 3, pl. VIII. 6, 1909.*

3 *Ibid, 3, pl. VIII. 4, 8, 1909.*

4 *Ibid, 3, pl. VIII. 4, 1909.*

5 *Ibid, 3, pl. VIII. 8, 1909.*

6 *Banerji, 4, pl. LIV. d, 1928.*

Paharpur.[1] In one such panel[2] (Fig. 147) we find the representation of Bodhisattva Padmapāṇi seated on a lotus-throne. The indistinct figure of a Dhyānī Buddha is to be found on the crest.

(4) The school of the indigenous eastern Indian sculpture—As we have noticed beforehand, the terracotta figurines belonging to this school have been found at Mahasthan[3] and Paharpur.[4] These may be divided into the following groups, viz., male figure,[5] female figure,[6] man and woman,[7] woman with child[8] panels representing Indian fables,[9] composite animals,[10] Nāga-figure,[11] animals,[12] Kīrtimukha,[13] Gandharvas[14] and Guruḍa.[15]

---

1 *Dikshit, 3, pl. XXXIV. C, 1930.*

2 *Ibid, 1930.*

3 *Cunningham, 7, pl. XXXI—the top figure, 1882; Dikshit, 6, pl. XLII. d. 1933. Besides we get the mention of similar specimens. (Sanyal, 1, 2, pp. 4, 12, 1930).*

4 *Cunningham, 8, pl. XXXII, 1882; Banerji, 4, pls. LII, LIV, a-c, 1928; Sarkar, illustration no. V on p. 235, 1928; Dikshit, 3, pl.XXXIV. 6, 1930; Anonymous, 2, fig. 9, 1930; Dikshit, 4, pl. XLVII, 1931; Dikshit, 8, pp. 56-72, pls. XXVI. a, b, XXXIX -XLIII, XLIV, a, b, d, XLVI-LIV, LV c, e, LVII, LXIV, 1938.*

5 *Cunningham, 8, pl. XXXI—the top figure, 1882; Ibid, 8, pl. XXXII, 1882, Banerji, 4, pls. LII—the right and left photos in the middle line, LIV. a-c, 1928; Sarkar, illustration no. V on p. 235, 1928; Dikshit, 3, pl. XXXIV. b, 1930; Anonymous, 2, fig. 9. 1930; Dikshit, 8, pls. XXVII. a, b, XXIX. c, 3, 5, d, 2, 3, 5, e, 1, 2, 4, 5, f, 1, 5, XL, a, 3, b, 3-5, C, 1-3, 5, d, 2, 3, 5, e, 3, f, 2, XLI. a, 3, 6, 1, 3, c, 2, 3, d, 1, 2, e, 1, 3, f, 5, XLII, a, 1, 4, b, c, 5, d, 1, 3, 4, 5, 6, e, f, 2, 5, XLIII, a, c, d, e, 1, 3, f, i, 1, 2, 5, j, 1, 2, 5, XLIV. a. b, d, e, f, XLV. a-c, f, XLVIII, b, c, e, f, XLIX, d, 1, a, b, c, d, f, LI, LVII, 1938.*

6 *Dikshit, 8, pls. XXXIX. C, 4, XL. a, 1, e, 3, XLIII, i, 3, XLIVIC, XLV. d, e, XLIX. a, f, L. d, 1938.*

7 *Ibid, 8, pls. XLI. a, 1, XLVIII. d, XL; X. b, c, e, 1938.*

8 *Ibid, 8, pls. XLI. C, 1, 1938.*

9 *Ibid, 8, pl. LII, 1938.*

10 *Ibid, 8, pls. XL. a, 5, b, 3, 4, c, 5, d, 5, XLI. a, 2, 6, 4, 1938.*

11 *Ibid, 8, pls. XLIII. e, 3, XLVI. b, f, 1938.*

12 *Ibid, 8, pls. XXXIX. 9, 6, 1, 2, 4, d, 1, 2, f, 3, 4, XL. a, 2, 4, 6, 1, 2, c, 4, d, 1, 4, e, 2, 5, f, 1, 4, 5, XLI. C, 3, d, 3, e, 2, 4, f, 1, 3, 4, XLII. a, 2, 3, 5, 6, c, 5; f, 2, 3, XLIII. a, b, 3, 4, 5, 7, g, h, i, 4, 6, j, 3, 4, XLV;. c, d, XLVII. a, d, LIII, LIV, a, c, d, e, LV, c, e, 1938.*

13 *Ibid, 8, pl. XLVI. a, 1938.*

14 *Ibid, 8, pl. XLVI. e, XLVII. b, c, f, 1938.*

15 *Ibid, 8, pl. LIV. f, 1938.*

The male and female figurines may, first, be dealt with. Se far as the secular figures are concerned, it may be said that thero is the spirit of naturalism in all these figurines. We shall describe a few examples belonging to this group in order to illustrate this point. One Mahasthan figurine[1] (Fig. 154) represents a pot-bellied figure in a frog-like attitude with the arms in the attitude of raising something. One Paharpur figure[2] (Fig. 156) represents a male figure holding a flute and playing on it. It is a very vivid representation. There is a group of figures representing Śabara man as well as woman. These figures are characterised by an abundance of vitality in them. One figure representing a Śabara man[3] (Fig. 155) shows us the vigorous figure of a Śabara archer. In the same way the vigorous figure of a moving Śabara woman with a deer is also noteworthy.[4] (Fig. 156).

Here also we find a number of figures representing the mithuna -type. The idea of *mithuna* is a very old one and has already been noted in a previous chapter. So it will be quite sufficient to give a few good examples of this type of figurines. In one specimen (Fig. 157) we find two figures, one male and the other female, seated close to each other. It is a beautiful example and shows the calmness of the figures concerned. There is another specimen (Fig. 158) in which we find one male and one female figure standing close to each other and having one of their arms on the shoulder of the other. There is another group of mithuna figures which represent the Śabaras. In one such example (Fig. 159) we find a Śabara man and a Śabara woman in a peculiar amorous attitude.

We find another type of figurine which represents woman with child or children. We find one figure in which there is the representation of a dancing woman and a child standing close by.[5] (Fig. 160) It is very difficult to say whether these figures are religious or secular; but it seems that this figure is secular.

The panels representing Indian fables may now be dealt with. They are undoubtedly most important as they represent some Indian fables. This practice is not very common in ancient India. One Paharpur terracotta panel[6] (Fig. 161) repre-

---

1 *Dikshit, 6, pl. LII. d, 1933.*

2 *Ibid, 3, pl. XXXIV. b, 1930.*

3 *Ibid, 8, pl. XLIX. d, 1938.*

4 *Ibid, 8, pl. XIIX. f, 1938.*

5 *Ibid, 8, pl. XLI. c, 1, 1938*

6 *Ibid, 8, pl. LII. a, 1938.*

sents the first kathā of the first tantra of the Pañchatantram. The main context of the story is as follows :—"There was a city in a certain region, and near it a certain merchant had begun to build a temple. The (master-builders and the other) workmen who were employed there went into the city (at noon-time to eat dinner). (Now) at that time a beam of (arjuna)-wood had been split half way through (by one of the workmen), and it was left held apart by a wedge (of Khadira-wood) which was driven into it by a mechanical contrivance. And (it chanced that) a great crowd of apes, who dwelt in the forest, came to the spot and began playing about at random here and there (among the tree-tops, the towers of the building, and the piles of wood). (But) in the course of this play one (of the apes), whose hour of death was at hand, being of a silly disposition, climbed upon the beam, so that his testicles hung down into the crack; and saying "who drove this (wedge) in where it does not belong ?", he (took hold of it and) began to pull out with his hands. What happened when the wedge came out from its place, you know already (without telling you)". The śloka which refers to this last portion has been translated as follows: "The man who tries to concern himself with what is not his concern, he it is that lies slain, like the ape that pulled out the wedge."[1] Dikshit has correctly identified this panel but what he observes in this connection may be, to some extent, criticised. He writes, "Such, for example, is the well-known story (No. 1 of the 1st Tantra) of the meddlesome monkey, which came to grief in pulling out a wedge from a split beam of wood in a saw-mill. It is repeated twice on the Paharpur plaques, where we see a monkey perched on a beam in an inclined position as in the process of sawing, with the wedge in its hand, which is the key to the story (Kilotpāṭī vānaraḥ) (Pl. XLVII. 6)"[2] The following are the points of criticism to this statement of Dikshit. First, the monkey did not come to grief but actually died. Secondly, the posture of the monkey as shown in this panel does not represent him in the state of sawing but represents him as actually sitting on it.[3] In this panel we find a monkey sitting on a plank of wood putting his legs on two sides of the plank of wood. He has drawn the wedge and held it in his right hand. His tail is visible. It may be supposed that his testicles have fallen in the crack of wood and thus are not visible. Another terracotta panel.[4] (Fig. 162) represents an elephant entrapped

---

1 *Edgerton, Vol. 2, p. 277, 1924.*

2 *Dikshit, 4, p. 108, 1931.*

3 *Edgerton translated "upaviśya" as "climbed upon" but it is better to translate "upaviśya" as "sat on."*

4 *Dikshit, 8, pl. LII. b, 1938.*

and three mice cutting the cords of the trap. There is a similarity in idea between the story represented in this panel and the well-known story of the lion and the mouse in Aesop's fables. Regarding this panel Dikshit observes, "Another story in terracotta not found in the Pañchatantra shows what must have been a local version of a well-known Aesop's fable. The story of the lion released from the snares of a hunter by a grateful mouse meets us at Paharpur in the form of "elephant and mice". Here is seen an elephant in captivity, on whose body appear three mice, all engaged in the act of nibbling away the cords on the neck and legs."[1] (Plate LII b). Another terracotta panel[2] (Fig. 163) represents a lion looking into a well. Regarding the identification of this scene depicted on this panel Dikshit has observed, "Another well-known story (No. 6 of the first Tantra) of which several illustrations have been found at Paharpur is that of the lion Madanomatta (haughty), who was decoyed by a hare into a well, where the lion mistook its own reflection for another beast and in trying to fight with it perished by drowning. The artists of Paharpur apparently found it necessary to omit all other details except the figure of the lion looking into the well"[3] (Plate LII d). Another Paharpur panel[4] (Fig. 164) represents a lion peeping out from a cave. Dikshit has identified it as the representation of the story of the "talking cave" found only in certain versions of the Pañchatantra, such as the Tantrākhyāyikā of Kashmir, the Jaina versions and the Bṛhat-kathā. The essential element of the story is that a jackal stood in front of a cave and his imaginary conversation with the cave leads the lion to respond in roars.[5] In this panel we find the representation of the lion in the cave probably in the attitude of roaring; but there is no other detail in this panel. Another Paharpur panel[6] (Fig. 165) represents a deer drinking water. Regarding its identification Dikshit has observed that this panel "may be a representation of the deer in the second Tantra, 'the winning of friends', where pursued by hunters, it approached the bank of a tank, where it eventually made friends with the

---

1 *Dikshit, 8, p. 64, 1938.*

2 *Ibid, 8, pl. LII. d, 1938.*

3 *Ibid, 8, pp. 63-64, 1938.*

4 *Ibid, 8, pl. LII, e, 1938.*

5 *Edgerton, Vol. II, p. 77, 1924.*

6 *Dikshit, 8, pl. LII. f, 1938.*

crow, mouse and tortoise."[1] In another terracotta panel[2] (Fig. 166) we find the representation of a seated monkey holding something in the left hand which Dikshit has identified as a bunch of mangoes. This scene cannot be identified. Regarding its identification Dikshit has observed, "The plaque representing a monkey holding a bunch of mangoes (Plate XXXIX, Fig. c—2) as in the act of offering may also possibly refer to one of the numerous stories of offerings by monkeys in Buddhist literature."[3] Another terracotta panel[4] (Fig. 167) represents an enranged cobra facing a mongoose. There is nothing specific in the whole composition by which this scene may be identified. Regarding it Dikshit has rightly observed, "Scenes in which is shown the natural antipathy between animals, such as the mongoose and the cobra (Skt. ahi-nakulam) Pl. XLVII, e) or the peacock and the cobra are frequently illustrated, but it cannot be ascertained whether these refer to any of the fables familiar to the students of Indian folk literature."[5]

The gods and goddesses represented in these panels are Śiva, Gaṇeśa, Vishṇu, Brahmā, Tārā, Mañjuśrī, Bodhisattva Padmapāṇi, Buddha, and Jambhala. This shows that the represented gods and goddesses belong to the Brahmanical as well as the Buddhist pantheons. Let us, first of all, deal with the figures belonging to the Brahmanical pantheon :

(1) Brahmā—The terracotta representation of Brahmā has been found.[6] Here we find a seated figure with three heads (the other head at the back being invisible) seated on a cushioned seat holding a rosary in the right and possibly a vase in the left hand. (Fig. 168) According to Dikshit "the representation differs from the stone relief in all respects but the attributes in the hands."[7]

(2) Vishṇu—Like the figure of Brahmā the representation of Vishṇu has also been found.[8] (Fig. 169) Regarding this figure

---

1 *Dikshit, 8, p. 64, 1938.*

2 *Ibid, 8, pl. XXXIX. fig. c—2, 1938.*

3 *Ibid, 4, p. 109, 1931.*

4 *Ibid, 4, pl. XLVII. e, 1931.*

5 *Ibid, 4, p. 109, 1931.*

6 *Ibid, 8, pl. XLIV. b, 1938.*

7 *Ibid, 8, p. 59, 1938.*

8 *Ibid, 8, pl. XLII. d-5, 1938.*

Dikshit has observed, "As a seated figure, he appears in a plaque...holding the usual attributes namely conch in lower right hand, discuss in upper right, the lotus in lower left and what looks like a short club (gadā) in the upper left hand. It is significant that no similar representation of a seated Vishṇu is found in any sculpture of the Pāla period in Bengal when the worship of Vishṇu reached its height, the only parallel being the Vishṇu Janārdana figure cut in the rocky bank of the Brahmaputra at Gauhati in Assam."[1]

(3) Śiva—The principal varieties of the representaion of Śiva found here may be classified as (1) images showing Śiva as a naked ascetic, (2) clad images, (3) the representation in the liṅga form. So far as the first type is concerned, we have got one figure showing Śiva seated on a lotus-throne.[2] (Fig. 170) It is a fully nude figure showing the ūrddha-meḍhra (penis erectum) in the most determinate fashion. It has got jaṭājuṭa, trinetra (three eyes). It wears patra-kuṇḍala, hāra, valaya, and komarabandha. It is a two-handed figure holding the triśūla in the left hand and the right hand in the raised condition. Among the images belonging to the second variety we find the following important images. One image shows a standing figure of Śiva.[3] (Fig. 171) This figure is much worn but it is deducible from the extant specimen that it has jaṭājuṭa on the head. It is a clad image. It wears a necklace and also a garland made of skulls. Another clad image shows the representation of a ten-handed Śiva-figure.[4] (Fig. 172) It is a multi-headed figure of which three are visible. It has two hands in which different weapons are held. It wears a dhuti which goes up to the knees. So far as the third type is concerned, we have got two images.[5]

(4) Gaṇeśa—Another Hindu god who is represented is Gaṇeśa. In one specimen we find Gaṇeśa in the standing pose, holding a bunch of flowers or sprout in the upper left hand and a goad in the upper right hand. Its lower left hand rests on the thigh and lower right in the varada mudrā.[6] (Fig. 173).

---

1 *Dikshit, 8, p. 59, 1938.*

2 *Ibid, 8, pl. XLIV. e, 1938.*

3 *Ibid, 8, pl. XLI. d, 2, 1938.*

4 *Ibid, 8, pl. XLIV. a, 1938.*

5 *Ibid, 8, pl. XXXIX. f, 1, LVI. e, 1938.*

6 *Ibid, 8, pl. XLIV. d, 1938.*

Like the Hindu pantheon the Buddhist pantheon is also represented by a number of gods and goddesses. The following are the represented gods and goddesses :—

(1) Buddha—So far as the image of Buddha is concerned, we find one image of which the head is broken. It stands on a lotus-throne holding the right hand in the bhūmisparśa-mudrā. It has got a halo behind the head[1] (Fig. 174).

(2) Bodhisattva Padmapāṇi—More frequent than the image of Budha is the representation of Bodhisattva who occupies a prominent place in the Mahāyāna pantheon. "An interesting figure is that of the Bodhisattva Padmapāṇi seated in vajra-paryaṅka pose with upturned palms of the soles on a cushion decorated with lotus flowers separated by beaded columns. The dress of the Bodhisattva consists of a peaked cap, a fillet along the line of the forehead decorated with foliage, an upper garment thrown across the arms and a girdle with flowered clasp in front, while his right hand holds near the chest a full-blown lotus the stalk of which is held by the left."[2] (Fig. 175).

(3) Jambhala—Jambhala is another Buddhist god who is represented in the terracotta art of Paharpur. Here we find one corpulent figure seated on a lotus in the līlāsana having elaborate armlets and a necklace with a central medallion besides huge ear-rings.[3] (Fig. 176).

(4) Tārā—Besides the male gods and goddesses we find the images of two goddesses among which those of Tārā are very important. Among these specimens only three are illustrated. Of these three specimens two are seated while the other remaining one is standing. Let us, first of all, consider the seated images. In one image we find one specimen seated on a fully blown lotus and holding a lotus in the left hand.[4] (Fig. 177) We have got also another specimen in which we find a female figure seated on the lotus and holding a lotus in the left hand.[5] (Fig. 178) In another specimen we find a standing figure of Tārā holding the lotus.[6]

---

1 *Dikshit, 8, pl. XLV. b, 1938.*

2 *Ibid, 8, p. 61, 1938.*

3 *Ibid, 8, pl. XLV.C, 1938.*

4 *Ibid, 8, pl. XLIV. C. 1938.*

5 *Ibid, 8, pl. XLV. e, 1938.*

6 *Ibid, 8, pl. XLV, e, 1938.*

(5) Mañjuśrī—So far as the images of Mañjusrī are concerned, the following observations of Dikshit may be quoted. He remarks, "The figure of Mañjuśrī seated in līlāsana on a full-blown lotus on a plaque in the first terrace verandah on the south-west (Plate XLIV f) can be identified owing to the presence of a curved knife or chopper (kartarī) over a lotus in the right back-ground."[1] (Fig. 179.)

We get another type of figurines representing the Gandharvas. So far as the Gandharvas are concerned, a few interesting examples may be cited. We find the figures of the Gandharvas either alone or with the Gandharvas or on the back of any animal. We find one figure of Gandharva riding over a rhinoceros[2] (Fig. 180) We also find beautiful plaques showing the Gandharva couples flying.[3] (Fig. 181) We also find another set of beautiful plaques in which we find only the Gandharvas.[4] (Fig. 182).

(6) The eastern Indian mediaeval school—The terracotta figurines belonging to this school have been found at many places, viz., Dah-Purbatiya, Sabhar, Raghurampur, Bangarh, Paharpur and Nalanda. Some of these examples are religious while some other are secular. Let us, first of all, deal with the religious figurines. The religious figurines represent Brahmanical and Buddhist deities.

A. Religious :—

(a) Brahmanical—The only Brahmanical deity which has been illustrated is the image of Vishṇu found at Sabhar.[5] (Fig. 183) It represents a yogasthānakamūrti of the madhyama variety. The figure puts on a kirīṭa-mukuṭa. The upper right hand holds the padma and the upper left the śaṅkha. The lower right hand and the lower left hand are placed respectively over the heads of the male and the female figures who are the respective personifications of the chakra (discus) and the gadā (mace).

(b) Buddhist—The published Buddhist images are greater in number than the Brahmanical images. They are the following :

---

1 *Dikshit, 8, p. 61, 1938.*

2 *Ibid, 8, pl. XLVI. e, 1938.*

3 *Ibid, 8, pl. XLVIII. c, 1938.*

4 *Ibid, 8, pl. XLVII f, 1938.*

5 *Ibid, 5, pl. XLIX. b, 1931.*

(1) Buddha—The illustrated Buddha images have been found at Sabhar, Raghurampur and Nalanda. It is interesting to note that all these images are in bhūmisparśa-mudrā (i.e. earth-touching attitude). Secondly, it should be pointed out that while some of these images represent the single figure of Buddha, others represent a number of Buddha in this posture. The Raghurampur specimen[1] (Fig. 184) represents the Buddha in bhūmispārśa-mudrā under a trifolio arch surrounded by a śikhara or pinnacle. Two miniature stūpas are represented on two sides of Buddha. This plaque intends to represent Buddha inside the great temple at Vajrāsana-vihāra, i.e. Buddha Gayā. The Buddhist creed is inscribed beneath the lotus-seat of Buddha in the script of the 11th century A.D. The Nalanda specimen[2] (Fig. 185) also represents Buddha in bhūmisparśa-mudrā within a triple-arched shrine above which rises a tall śikhara surrounded by an āmalaka. One Sabhar example[3] (Fig. 186) is a terracotta slab with five niches having Buddha in bhūmisparśa-mudrā in each niche.

(2) Buddha with Bodhisattva—Besides these images of Buddha we find some other specimens in which Buddha has been represented with Bodhisattva. Such images have been found at Sabhar and Nalanda. The Sabhar specimen[4] (Fig. 187) is a mutilated one having seventeen niches. It contains three figures, in the diagonally arranged rows of three niches, in three different postures, viz., dhyāna, lalita and mahārāja-līlā. According to the opinion of Bhattasali "they probably represent the Buddhist trinity Śākyamuni, Mañjuśrī and Lokanātha,"[5] In Nalanda also there has been found a terracotta tablet in which we find the representation of Buddha with Bodhisattva.[6] (Fig. 188) This tablet is mutilated; the head of Buddha, the head of the standing figure on the right and the head of the seated figure on the right are mutilated. In the middle Buddha is seated on a lotus-throne holding his hands in the dharma-chakra-mudrā. To his right and left are two standing images of Bodhisattva. In the upper half of the left side there is

---

1 *Bhattasali, pl. IX. a, 1929.*

2 *Coomaraswamy, 1, pl. XXXIX, no. 21, 1669, 1923.*

3 *Bhattasali, pl. X. a, 1929.*

4 *Ibid, pl. X b, 1929.*

5 *Ibid, p. 32, 1929.*

6 *Marshall, 12A, pl. XXI. c, 1922.*

another figure of Buddha seated on a lotus-throne holding the hands in dhyāna-mudrā. It seems that there was a similar figure of Buddha in the upper half of the right side. In the lower half of the left side there is a seated image of Bodhisattva Avalokiteśvara. There is a similar figure in the lower half of the right side. Below these figures we find three figures in an attitude of submission in the left side and figures in the same posture three in the right side.

One figurine has been discovered at Dah Parbatiya[1]. (Fig. 189) Banerji describes this as a male figure.[2] The head of this figurine is lost. The legs of this figurine which are kept in some divine pose, the hands kept in some peculiar iconographical pose and the general body-feature most probably lead us to the conclusion that it is the figure of a divine being which we cannot at present identify. Possibly this is a Buddhist figure.

B. Secular—The secular figurines belonging to this group and which have been illustrated are not many in number. There is no indication of that buoyant spirit which we find in the terracotta figurines of Paharpur belonging to the school of the indigenous eastern Indian sculpture. Here we find the figures in a static attitude satisfied with the life endowed to individual man and woman; but in Paharpur we find the ever-changing joys and sorrows of human life in a well-depicted manner. In Śabhar there has been discovered a flying figure.[3] (Fig. 190) In it the spirit of buoyancy is shown to some extent. But the other specimen, a human head[4] (Fig. 191) represents calmness and serenity. The terracotta male head found at Bangarh should be taken as one of the best specimens of terra-cotta art of this period.[5] (Fig. 192) The broad forehead, the well extended eye-brows, the mark between the eye-brows, the open eyes, the pointed nose and the peculiar suppressed smile —all have given a peculiar charm to this head.

(7) The Central Indian type—The terracotta figurines belonging to this type have been found at Saheth-Maheth.[6] On the consideration of archaeological stratification Marshall

---

1 Banerji, 5, pl. LIV. f. 1928.

2 Ibid, 5, p. 116, 1928.

3 Ibid, 3, pl. LIV. h—the left figure, 1928.

4 Ibid, 3, pl. LIV. h—the right figure, 1928.

5 Dikshit, 1, pl. XXIX. 6, 1924.

6 Marshall, 1, pl. X. 1-3, 5, 6; 1914.

has ascribed these figurines to the mediaeval age. These figurines may be divided into two groups, viz., human figurines[1] and animal figurines.[2] On the stylistic consideration the human figurines may be divided into two classes, viz., one in which modelling is refined[3] (Fig. 193) and the other in which modelling is crude.[4] (Fig. 194) Two animals are represented. One represents a boar[5] and the other a bitch suckling pups.[6]

(8) The North Indian type—The terracotta figurines belonging to this type have been found at Avantipura.[7] These figurines are very crude in execution. It is interesting to note that one of these figurines[8] which represents a seated female figure reminds us of the modelling of the Indus Valley terracotta figurines.[9] Thi s shows that some remnant of the style of the preceding age may be left in the specimens of the later age. Two[10] of these figurines represent Gaṇeśa and the other three[11] female figures.

---

1 *Marshall, 1, pl. X. 1-3, 1914.*

2 *Ibid, 1, pl. X. 5, 6, 1914.*

3 *Ibid, 1, pl. X. 1, 2, 1914.*

4 *Ibid, 1, pl. X. 3, 1914.*

5 *Ibid, 1, pl. X. 5, 1914.*

6 *Ibid, 1, pl. X. 6, 1914.*

7 *Sahni, 3, pl. XXX. d. 21-25, 1917.*

8 *Ibid, 3, pl. XXX. d. 24, 1917.*

9 *Das Gupta, 7, 1936.*

10 *Sahni, 3, pl. XXX. d. 23, 25, 1917.*

11 *Ibid, 3, pl. XXX. d. 21, 22, 24, 1917.*

CHAPTER IX.

CONCLUSIONS

In the foregoing chapters we have discussed the early Indian terracottas from various points of view. Here it will be our endeavour to give a summary of important conclusions which have been deduced from a study of these examples.

It is necessary to enquire into the findspots of these figurines because with the help of the knowledge of this fact we shall be able to get some idea about these specimens.

The prehistoric terracottas of South India have been found at a number of places among which Ebgoda, Hokupoliam Todanad, Kunhakkilabetta Tuneri, Nilgiri Hills, Shevaroy Hills, Kupgal, Mahuri, Bellamur Rayan Gudda, Nadubetta and Kambhatti Todanad may be particularly mentioned.

In the Indus Valley age we find the terracottas at Mohenjo-daro, Jhukar, Amri, Chanhu-daro, Lahumjo-daro, Lakhiyo, Mashak, Lohri, Ghazi Shah and Ali Murad in Sind, Harappa in the Punjab, Zayak, Kalatuk Damb, Chiri-damb, Shahi Tump, Balor, Zik, Kulli, Spet-damb, Men-damb, Nokjo-Shahdinzai, Mazena-damb, Mehi, Periano-ghundai, Moghul-ghundai, Kaudani, Dabar-Kot, Sur-jangal, Sra-Kala, Shampur Mound, and Nal in Baluchistan, Chicha-dherai Mound and Aba Khel Mound in Waziristan.

In the post-Indus Valley pre-Maurya age the terracottas have been found at Bhita and Mathura in the United Provinces, Buxar, Bulandi Bagh, Kadamkuan, Bakarganj, Bhiknapahari, Mussallapur and Golakhpur in Bihar and Taxila and Peshawar in North Western Frontier Province.

In the Maurya age these specimens have been found at Bulandi Bagh, Patna College Area, Kadamkuan, Golakhpur, Bhiknapahari and Basarh in Bihar, Sarnath and Bhita in U.P. and Maski and Koratgi in H. E. H. the Nizam's dominions.

The Śuṅga specimens have been found at Mahasthan and Gitagrama in Bengal, Bhita, Sankisa and Mathura in U.P. Besnagar in Gwalior State in Central India, Nagari in Udaipur State in Rajputana, and Taxila in North Western Frontier Province.

The Kushaṇa figurines have been mainly found at Basarh in Bihar, Bhita, Sankisa and Mathura in the United Provinces, Besnagar in Gwalior State in Central India, Shah-ji-ki-dheri,

Taxila and Jaulian in North Western Frontier Province, Ushkar near Baramula in Kashmir and Pir Sultan Mound near Dotheri in Bikaner State.

The Gupta specimens have been found at Mahasthan and Rangamati in Bengal, Kasia, Saheth-Maheth, Kosam, Bhita, Bhitargaon, Sankisa, Kurukshetra and Rajghat in the United Provinces, Besnagar in Gwalior State, Rang Mahal and Barapal in Bikaner State, Mirpur Khas and Jhukar in Sind.

The mediaeval figurines have been found at Dah-Parbatiya and Kundilnagar in Assam, Sabhar, Raghurampur, Paharpur and Bangarh in Bengal, Nalanda in Bihar, Sarnath and Saheth-Maheth in U.P. and Avantipur in Kashmir.

If we carefully study the find-spots of these figurines, then some important points become evident. First, the majority of these findspots is located in Northern India and not in Southern India. This is most probably due to the fact that the Indus and the Gangetic Valleys are not so hilly as the river valleys of South India and are, therefore, more favourable for the making of clay images. Secondly, we find that in Northern India terracottas are found in greatest number in the provinces of Sind, the Punjab, Bengal and Bihar.

If we study the sculptural nature of these specimens, then we can draw some important conclusions. It has been shown that these terracottas belong to eight different ages. Regarding the sculptural nature of the terracottas belonging to these ages the following points may be mentioned. First, the prehistoric terracottas of South India are mainly statuaries made on the vase-lids. Secondly, we find figurines in the round in the Indus Valley, post-Indus Valley pre-Maurya, Maurya, Śuṅga and Kushaṇa ages only. Thirdly, in the Gupta age there are two different types of specimens, viz., figurines in the round and the plaques. These plaques, in general, belonged to the frieze of the brick temples. In this respect the Gupta specimens certainly mark an important line of demarcation between the terracottas from the Indus Valley to the Kushaṇa ages on one hand and mediaeval terracottas on the other hand. In the mediaeval age we get only plaques.

The earliest figurines are found at a number of sites in South India. From the stand-point of modelling these figurines may be divided into three different types. The first type of figurines found at Nilgiri Hills, Hokupoliam Todanad and Kambhatti Todanad is characterised by the features that they are hand-modelled and that there are circlets incised on their bodies. The second type of specimens found at Nilgiri Hills and Nadubetta has the common feature that instead of the legs the lower

body of the figures ends in a stump-like thing. The third type of figurines found at Shevaroy Hills represents the specimens in such a manner so that they may be viewed from all sides.

It is extremely difficult to connect these figurines with those belonging to the Indus Valley age through modelling. The figurines belonging to this age have been found at a number of sites in Sind, the Punjab and Baluchistan and there is practically no doubt that they represent one kindred culture. From the stand-point of modelling three different types of figurines may be pointed out. The first type is mainly found at Mohenjo-daro, Jhukar, Chanhu-daro, Lohumjo-daro, Lakhiyo and Harappa, the second type at Chiri-damb, Kulli, Men-damb, Nokjo Shahdinzai and Mehi and the third type at Periano-ghundai, Moghul-ghundai, Dabar-Kot, Sur Jangal and Kaudani. The arms of the specimens belonging to the first type are straight and vertical; while the arms of the second type of specimens are drawn to the body in a parabolic manner. Secondly, we find the legs of the figurines belonging to the first type naturalistically treated but in the case of the second type of the specimens the lower body does not end in legs but in a stand-like object. Thirdly, the figurines belonging to the first type have the naturalistically treated face, the specimens of the second type the pointed face and the figurines of the third type the crude face.

The most prominent land-mark in the sphere of modelling occurs in the period intervening between the Indus Valley and the Maurya ages. Here also three different kinds of modelling are noticed. The first type of modelling is evidenced by one type of specimen which is very similar to the Indus Valley specimens. The second type of modelling is evidenced by the majority of specimens. The main points which distinguish these specimens from those of the Indus Valley age are that any specimen is more related to the sculptures of the Maurya age than to those of the Indus Valley age and that the body is wholly moulded. There is the remaining type of modelling which may be illustrated by another example. In it nearly all the important peculiarities of the modelling of the second type of figurines are found except one important characteristic, i.e., the hands and the feet are not naturalistically treated but end in points.

In the Maurya age the figurines are modelled in a way similar to that employed in case of the post-Indus Valley pre-Maurya specimens. The body is completely moulded and the eyes, the nose, the ears, the arms and the legs are very naturalistically treated.

So far as the modelling of the Śuṅga figurines is concerned, the first point which is clear is that these specimens are very

similar to the post-Indus Valley pre-Maurya and Maurya examples. The most important characteristics of modelling are that the nose is very naturalistically modelled out of the flesh of the face and that the breasts of the female figures are made in a naturalistic way having the spontaneous development out of the flesh of the body.

From the stand-point of medelling the Kushaṇa specimens may be divided into two important schools, viz., the Central Indian School evidenced by the specimens found at Basarh, Bhita, Sankisa, Mathura and Besnagar and the North-Western Indian school as represented by the examples found at Shah-ji-ki-dheri, Taxila and Jaulian. So far as the Central Indian school is concerned, the most important point regarding modelling is that all these figurines are modelled according to Indian conception. So far as the modelling of the North-Western Indian School is concerned, it may be pointed out that these figurines may be divided into the following groups, viz., (a) in which there is only Hellenistic element, (b) in which Hellenistic plasticity and Indian motifs are mixed, (c) in which there is a mixture of Hellenistic plasticity, Indian motifs and Central Asiatic facial treatment and (d) in which there is only Indian element. Besides these we find two offshoots of the North Western Indian School—one at Ushkar in Kashmir and the other at Bikaner in Rajputana. So far as the Kashmir offshoot is concerned, there are three sub-groups, viz., (a) in which there is only Hellenistic element, (b) in which there is a mixture of Hellenistic plasticity and Indian motifs and (c) in which there is only Indian element. The figurines belonging to the Bikaner offshoot are of two kinds, viz., (a) in which there is a strong Hellenistic element and (b) in which there is a mixture of Hellenistic plasticity and Indian motifs.

So far as the question of modelling in the Gupta age is concerned, it may be pointed out that all the specimens have assimilated the different art-elements, both foreign and indigenous, in a remarkable manner except the Barapal specimens in which the Kushaṇa element is rather unusually prominent.

If we study the modelling of the figurines of the mediaeval age, we find that there are points of similarity as well as difference among them. Working along this line we can sub-divide them into seven distinct schools of figurines, viz., (1) The Assam School represented by the Kundilnagar specimens, (2) the eastern school evolved out of the Gupta sculpture represented by some specimens of Paharpur, (3) the school of the hybrid compromise between the Eastern school evolved out of the Gupta sculpture and the school of the indigenous eastern Indian sculpture, represented by some specimens of Paharpur, (4) the school of the indigenous eastern Indian sculpture represented

by some specimens of Paharpur and Mahasthan, (5) the eastern Indian mediaeval school represented by some specimens discovered at Dah-Parbatiya, Sabhar, Raghurampur, Bangarh, Paharpur and Nalanda, (6) the Central Indian type represented by the Saheth-Maheth specimens and (7) the North Indian type represented by the Avantīpura specimens.

These figures supply us with ample and important materials for reconstructing the religious history of India. The narration of man's activity may be grouped under three heads, viz., (1) prehistoric, (2) proto-historic and (3) historic. The prehistoric age is characterised by the absence of any contemporary inscribed object, the proto-historic age by the undeciphered contemporary records and the historic age by the find of the contemporary inscribed materials. The terracottas of India of the prehistoric, proto-historic and historic ages give us sufficient material for adding fresh and new knowledge to the reconstruction of the religious history of India.

So far as the prehistoric terracottas of South India are concerned, we shall have to rely on the pose of the individual specimen in order to ascertain whether it is religious or not and if so, its actual significance. In ancient world we find one type of female figure which has been supposed to be religious in character. In a very interesting communication Dr. Murray has observed that the female religious figurines may be divided into three classes, viz., the Divine Woman or Ishtar type, the Divine Mother or Isis type and the Personified Yoni or Baubo type. If we work according to Murray's classification, then the female religious figurines are (a) Divine Mother or Isis type, (b) Personified Yoni or Baubo type and (c) Divine Woman or Ishtar type. So far as the animal figurines are concerned, we shall consider those animal figurines which are known to have religious significance from the evidence supplied by later Indian archaeological and literary evidences as religious. The animal figurines having religious significance are natural as well as conventional. So far as natural animals are concerned, it is extremely difficult to point out the animals which are objects of worship in this age. If we consider the animals which are the vāhanas (carriers) of different gods and goddesses prevalent in the later ages of India and are, therefore, objects of worship, then some animal figurines become religious in character. Working on this hypothesis we may consider the buffalo and the bull as religious because the buffalo is the carrier of Yama and the bull of Śiva. So far as the bird figurines are concerned, the peacock found at Kunhakhilabetta Tuneri may be considered as religious as being the vāhana of Kārtikeya.

When we come to the Indus Valley age, we find also the same female religious figures. These specimens are of two different

types, viz., (a) Divine Woman or Ishtar type and (b) Divine Mother or Isis type. The main characteristic of the figurines of the first type is that the upper body is absolutely nude, that the arms are kept in a dispassionate manner, that the lower body is nude and that there is a loin-cloth round the waist. The figurines of the second type are comparatively few in number. The main characteristic of these figurines is that a child suckles its mother.

In the case of the female religious figurines it has been shown that the fertility characteristics and the significant pose are the most important criteria for identifying many female figurines as religious. This view also holds good in case of the male figurines. These figurines may be divided into two types, viz., (a) in which the fertility characteristic is most prominent and (b) which has any peculiar characteristic of the later religious male figurines.

The significance of the animal figurines as religious is deducible in the same manner as done in the case of the prehistoric figurines of South India. Thus we may consider the representation of bull, cow, elephant, goat, horse, lion, and monkey found here as religious.

There are certain composite figurines which may have some religious significance. In this connection we should consider the representation of the unicorn discovered at Mohenjo-daro and Chanhu-daro as religious. Like the animals and the composite animals the represented peacock may have religious significance.

From the Indus Valley age we come to an age which is between the Indus Valley and the Maurya ages and which may, therefore, be conveniently called the Post-Indus Valley pre-Maurya age. Here also we find certain female figurines which may be considered as representing the female religious figurines. There are some figurines which are fully nude, some which are winged, bare in the upper body and clothed in the lower body, some female figurines whose lower body is clothed, upper body is nude and ornamented and some female figurines with child whose upper body is bare.

Besides these nude or semi-nude types of female figurines which might be taken as religious there are some other figurines which seem to be religious. It is very plausible that one winged figure represents some deity though we are not sure about its significance.

A few male figures may be considered as religious. One of these specimens is mutilated but from the posture of the legs

we may say that it is a religious figure. The other specimen appears most probably to be a religious figure. Its jaṭā-like head-dress, rosary-necklace, rosary-girdle, absolute nudity, nude sex-organ and Yogic posture of legs characterise it as religious. The late Dr. Jayaswal identifies this as "a yogin, probably Śiva," but it should be pointed out that there is no distinct iconographical peculiarity by which we can identify it as Śiva.

When we come to the Maurya age, we find the same kind of female religious figures. These figures may be grouped under the following heads, viz., (1) the Mother-goddess type, (2) the Yakshiṇī type, (3) Mithuna, (4) Serpent-goddess and (5) winged female figure.

If we consider male figurines, we find certain specimens which have religious significance. There has been found a nude male figurine which may be considered as an example with religious significance. In Indian art secular male figures are not represented as absolutely nude. If we argue from this stand-point, this specimen may be considered as having some religious significance. This figure bears some resemblance to the images of Jaina tīrthaṅkaras in its nudity. Another male head has jaṭā over the head and a large mark in the middle of the forehead. On the consideration of these two points it may be possibly taken as religious.

Here it is pertinent to observe something about the origin of the iconographical art of India. The origin of Brahmanical, Buddhist and Jaina images is wrapped up in great obscurity; it is not possible to trace how a particular god has come into existence and the factors leading to its morphology. In the Indus Valley and post-Indus Valley pre-Maurya ages we find certain images which are considered to be religious from the consideration of the outward characteristics; but from the Maurya age onwards we find the great change which has occurred in the sphere of iconographical art of India. In this age besides certain figures which may be considered as religious from the analysis of the outward expression we find certain images made according to the standard of Indian iconographical texts. From this age onwards this kind of images increases while figures considered to be religious from the analysis of the outward expression decreases. In this age we find an image of Sūrya in a four-horsed chariot and accompanied by an attendant who is dispelling darkness with bow and arrow. The earliest known Sūrya image is found at Bodh Gaya and is ascribed to the Śuṅga age. If this be taken as an image of Sūrya, then this is the earliest representation of this god in Indian art.

If we consider the religious figurines of the Śuṅga age, we find three different types, viz., (1) the mother-goddess, (2) mithuna and (3) the purely iconographical type. There are certain male specimens which, from their characteristics, may be considered as religious. They are of two types, viz., (1) the iconographical type and (2) the nude male type.

In the Kushaṇa age also we find religious figurines. That one specimen is undoubtedly religious in character is understood from its motif. The most important point which leads one to this conclusion is that in the place of the head is the fully blossomed lotus with petals falling over the shoulders. Had it been the figure of a mortal woman, this device would not have been adopted. This undoubtedly gives religious character to this specimen. Besides this characteristic the absolute nudity, the prominent breasts, the deep navel mark and the nude sex-organ which are present in this specimen go to prove that this figurine represents some type of the ideal mother goddess. Sir John Marshall has tentatively identified this as the representation of Pṛithivī but has not given any literary evidence to support this identification. There appears to be literary evidence by which it may be proved that it represents Pṛithivī; but, on the other hand, it is quite logical to conclude that it represents some type of the ideal mother goddess. We find here also the representation of Śiva. During this age in North-Western India we find a number of images representing Bodhisattva and Buddha. The examples of Buddha are either Buddha-head or Buddha-figure.

In Kashmir also during this period we find certain figures representing Bodhisattva and Buddha. There is one nude male figure which seems to be a Jaina figure.

From the Gupta period onwards we find a great change in the iconographical art. From this time we find only images belonging to the Brahmanical, Buddhist and Jaina pantheons. The Brahmanical images which have been found here are mainly Śiva-Pārvatī. A terracotta panel representing Vishṇu ananatśāyī has been found at Bhitargaon. An image of Kṛishṇa in the act of lifting the mount Govardhana has been found at Rang Mahal. A terracotta panel discovered at Bhitargaon shows Gaṇeśa with another figure. Let us now turn our attention to the images belonging to the Buddhist pantheon. First, at Rangamati there has been found the fragment of Bodhisattva in which there is an image. This figure represents the Dhyānī Buddha Amitābha because the hands are kept in the samādhi-mudrā. The seated images of Buddha have been found at Kasia and Mirpur Khas.

In the mediaeval age there are only Brahmanical and Buddhist religous figures. Let us deal with these two types of images

one by one :—(a) Brahmanical—The only deity which has been illustrated is the image of Vishṇu found at Sabhar; (b) Buddhist—The Buddhist images are greater in number than the Brahmanical images. They are the following :—(1) Buddha—The illustrated Buddha images have been found at Sabhar, Raghurampur and Nalanda; (2) Buddha with Bodhisattva-Besides these images of Buddha we find some other specimens in which Buddha has been represented with Bodhisattva. Such images have been found at Sabhar and Nalanda.

At one time there was a belief among certain scholars that India was an isolated country in ancient period. There can not be anything far from truth than this idea and a study of early Indian terracottas in this respect throws a great deal of light on the problem of the relation between early Indian and extra-Indian sculptures.

In prehistoric terracottas of South India there is practically nothing which may throw light on this problem. When we come to the Indus Valley age, we find many figurines which have great similarity in treatment with specimens of other countries. So far as male figurines are concerned, the first point which strikes us is the remarkable similarity in modelling between some terracotta figurines belonging to the Indus Valley age and some terracotta figurines belonging to the earliest period of Sumerian civilisation. Besides the striking similarity between the Indus Valley and the Sumerian terracotta figurines we find also the striking similarity between the Indus Valley figures in stone, terracotta and other materials on one hand and the Sumerian sculptures in stone, terracotta and other materials on the other hand. This further proves the fundamental relationship which existed between these two centres of culture; yet inspite of this fundamentalsimilarity there aresome characteristics which are peculiar to the Indus Valley people and which have differentiated all the products of the Indus Valley age from those of the Near East.

Regarding this question so far as the post-Indus Valley pre-Maurya age is concerned two figurines belonging to this age should be specially mentioned. So far as the first figurine is concerned, there is so much extra-Indian or rather Western Asiatic influence in it that at first sight it appears to be of Western Asiatic origin. The Western Asiatic influence in the other figurine is not so well-marked. In case of this example the treatment of the arms in a tapering manner with indicating the knee, the ankle and the foot probably betray the Western Asiatic influence.

Let us now see how the Maurya terracottas are related to extra-Indian art. Regarding this problem we should take into

consideration two Basarh male heads and the Sarnath female head. All these heads have a helmet which is often found in Perso-Hellenistic art; in fact the very heads appear to be the representation of some Hellenistic military men. Besides these the wingedness of some of these figurines is another evidence showing the close relation between Indian and Western Asiatic plastic arts.

In some specimens of the Śuṅga age the Western Asiatic element is again noticeable. Out of the terracottas of this age which we have already examined there is only one terracotta head which betrays foreign influence.

In the Kushaṇa age we get many specimens belonging to the North Western India which betray Hellenistic influence.

In the Gupta age we find something which is quite important. In this age we have found some terracotta-panels in which we find the representation of the Rāmāyaṇa scene. Vogel is right in opining that these panels were meant to form a continuous frieze on the wall of a Brahmanical or, more correctly speaking, Vishṇu temple. Similar Rāmāyaṇa panels have been found on the outer walls of the Gupta temple at Deogarh. Regarding these panels Coomaraswamy has observed, "The basement was decorated with fine panels representing Rāmāyaṇa scenes, an almost unique instance of an arrangement quite common in Java." That Coomarswamy is quite right in using the word "almost" before "unique" is evident from these terracotta panels found at Saheth Maheth. Among the Far Eastern temples the Rāmāyaṇa panels are found in the Baphaon and Prah Vihar in Cambodia, Loro Jongrong in Java and Panataran temple in East Java. It is quite natural to conclude that this idea of decorating the outer walls of a temple with the Rāmāyaṇa scenes might have gone to the Far East from Northern India sometime after the Gupta period.

The earliest terracottas which we have found in India are at a number of sites in South India. As no figure made in any other material except clay and belonging to this age has been found, it is not possible to make any comparison. But from the Indus Valley age onwards it is possible to make such a comparative study. The contemporary figures and figurines which we shall have to take in this connection are made of stone and bronze. If we compare the terracotta figurines of human beings and the above-mentioned human statuaries made of stone and bronze, the first point which strikes us is that the types of terracotta human fugurines are greater in number than those of stone and bronze statuaries. Secondly, there are many points of difference between the terracotta examples on one hand and the stone and bronze statuaries on the other hand so

far as modelling is concerned. A critical analysis leads us to conclude that the terracotta figurines on one hand and the stone and bronze figurines on the other hand differ more than resemble. This fact further proves that besides some general art-techniques the clay-modellers follow some principles, advantageous to their material, which were different from those followed by the stone-sculptures and bronze-casters.

So far as the post-Indus Valley pre-Maurya age is concerned, it should be pointed out that besides the terracottas there are a very few sculptures which may be difinitely ascribed to this age. There is only one specimen which has been referred to this age, viz., the Lauriya Nandangarh gold-plaque bearing a nude female figure. In spirit and style it resembles very closely one terracotta figurine of this age.

Let us now see how the Maurya terracotta figurines are related to contemporary stone-sculptures in order to show the similarity and the difference between these two types of plastic art. Regarding the stone-sculptures of this age Coomaraswamy has rightly observed, "To some extent a distinction can be drawn in the art of this period between an official or court art, and a purely indigenous art." By this statement he opines that those specimens which have very pronounced extra-Indian influences are to be taken as examples of official or court art and those specimens which are modelled according to Indian conception of plasticity as examples of indigenous art. Among the figures of the indigenous type there are some male and some female. In this connection the remarkable similarity between Basarh and Golakhpur terracotta female figurines on one hand and the Didarganj Yakshinī figure on the other hand should be particularly mentioned. When we come to the male figurines of the indigenous school, the first point which strikes us is that the Parkham Yaksha, the Patna head-less Yaksha and the Patna Yaksha are stylistically related as belonging to one group. One Basarh terracotta male figurine is very similar to these three sculptures in modelling. Further the influence which has led to the sculpturing of two Sarnath stone-heads is equally active in the two Basarh terracotta male heads and the Sarnath female head. In the Maurya age elephant, bull, horse and lion are represented in stone; while pig, ram and elephant are represented in terracotta. So far as the animal figurines are concerned, there is a close similarity between a Bhita terracotta elephant on one hand and the elephants on the facade of the Lomas Rishi cave at Barabar and in the frieze around the Sarnath lion-capital on the other hand.

The Śuṅga sculptures in stone and other materials are found at a number of sites, notably at Bharhut, Sanchi, Bodh Gaya, Mathura and Amaravati. If we compare the terracotta

figurines of the Śuṅga age with these stone-sculptures, we shall find a definite point of similarity between them. This shows that the artists who made the stone-sculptures and the terra-cottas followed one art-formulae.

In treatment and iconographical peculiarity the terracotta and the stone images of Buddhist and Brahmanical gods follow the same art-principles in the Gupta age. Besides these there are many terracottas which do not much resemble the stone figures of this age. These figurines are very important from the stand-point of culture. They have seldom replicas in other materials. They purely belong to the regime of secular art.

BIBLIOGRAPHY.

Reference in the text is indicated by the authors, name when one contribution is listed and by the authors' name followed by a number, when more than one work by the same author is listed. In all references the year of publication is given at the last.

Agrawala, V.S., 1. Handbook of the sculptures in the Curzon Museum of Archaeology, Muttra 1933.

2. Acquisitions to the Mathura Museum. (ABIA for 1934, 1936).

3. Mathura terracottas (JUPHS, Vol. IX, 1936).

4. Terracottas from Ghoshi. (JUPHS, Vol. X, 1937).

5. Further acquisitions to the Mathura Museum. (JUPHS, Vol. X, 1937).

6. Rajghat terracottas, 1941.

Anderson, J., Catalogue and hand-book of the Archaeological Collections in the Indian Museum, 1883.

Anonymous, 1. The wooden walls of Pataliputra (ABIA for 1928, 1930).

2. The brick temples of Paharpur (ABIA for 1928, 1930).

3. Archaeology in Baroda (AR, Vol. XXXII, 1936).

Bachhofer, L., Early Indian sculpture, 1929.

Banerji, J.N., The representation of Sūrya in Brahmanical art. (IA, Vol. LIV, 1925).

Banerji, R.D., 1. New Brāhmī inscriptions of the Scythian period. (EI, Vol. X, 1909-10).

2. Some sculptures from Kosam. (ASIAR for 1913-14, 1917.)

3. Sabhar. (ASIAR for 1925-26, 1928).

4 Paharpur. (ASIAR for 1925-26, 1928).

5 Dah Parbatiya. (ASIAR for 1925-26, 1928).

6. The palaeography of the Hathigumpha and the Nanaghat inscriptions. (MASB, Vol. XI, 1930).

7. Age of the Imperial Guptas, 1933.

Banerji-Sastri, A. 1. Remains of prehistoric civilisation in the Gangetic Valley. (JBHS, Vol. III, 1930).

2. Vedic Opaśa and Kaparda. (JBORS, Vol. XVIII, 1932).

3. The Naṭī of Pāṭaliputra, (IHQ, Vol. IX, 1933).

4. Remains of a prehistoric civilisation in the Gangetic Valley. (KBPCV, 1934).

Bhandarkar, D.R., 1. A Kushana stone-inscription and the question about the origin of the śaka era. (JBBRAS, Vol. XX, 1902).

2. Excavations at Besnagar (ASIAR for 1913-14, 1917).

3. Excavations at Besnagar. (ASIAR for 1914-15, 1920).

4. The archaeological remains and excavations at Nagari (MASI, no. 4, 1920).

5. A list of the Indian inscriptions of Northern India written in Brāhmī and its derivative scripts. (EI, Vol. XXI, 1933).

Bhandarkar, R. G., On the date of Patañjali and the king in whose reign he lived. (IA, Vol. I, 1872).

Bhattacharya, Benoytosh, Indian Buddhist Iconography, 1924.

Bhattasali, N.K., Iconography of Buddhist and Brahmanical sculptures in the Dacca Museum, 1929.

Bloch, T., 1. Eacavations at Basarh (ASIAR for 1903-04, 1906).

2. Two inscriptions on Buddhist images. (EI, Vol. VIII, 1905-06).

3. Conservation in Assam (ASIAR for 1906-07, 1909).

Borovka, G., Scythian Art, 1928.

Breeks, J.W., An account of the primitive tribes and monuments of the Nilgiris, 1873.

Bühler, G., 1. New Jaina inscriptions from Mathura. (EI, Vol. 2, I, 1892).

2. Siebzehn Tafeeln Zur Indischen Palaeographie, 1896.

3. Further Jaina inscriptions from Mathura. (EI, Vol. I, 1892).

4. Further Jaina inscriptions from Mathura. (EI, Vol, II, 1892).

Burem, E. Douglas Van., Clay figurines of Babylonia and Assyria, 1930.

Burgess, J., The Buddhist stūpas of Amaravati and Jaggayyapeta, 1887.

Carlleyle, A.C.L., 1. Indor or Indrapura. (CASIR, Vol. XII, 1879.)

2. Identification of various sites. (CASIR, Vol. XII, 1879.)

3. Colossal Nirvāṇa statue. (CASIR, Vol. XVIII, 1883).

Chanda, R.P., Excavations at Sarnath. (ASIAR for 1927-28, 1931).

Chandra, G.C., 1. Bikaner State. (PRASIWC for 1921-1922).

2. Excavations at Nalanda. (ASIAR for 1934-35, 1937).

3. Excavations at Rajgir. (ASIAR for 1935-36, 1938).

Chandra, G.C. and Dikshit, K.N., 1. Excavations at Paharpur. (ASIAR for 1930-34, 1936).

2. Excavations at other sites in the Eastern Circle. (ASIAR for 1930-34, 1936).

Childe, V.G., The most ancient East, 1929.

Codrington, K. de B., 1. A note on the pottery of Bhita, United Provinces, India. (M, Vol. XXIX, 1929).

2. Some Indian terracotta figurines. (IA, Vol. LX, 1935).

3. Iconography: classical and Indian. (M, Vol. XXXV, 1935).

Congrave, H., The antiquities of the Neilghervy Hills, including an enquiry into the descent of the Thntavvars or Todars. (MJLS, Vol. XIV, 1847).

Contenan, G., 1. La deese nue Babylonienne, 1914.

2. Manuel d' archeologie orientale, 1927.

Coomaraswamy, A.K., 1. Catalogue of the Indian collections in the Museum of Fine Arts, Boston, 1923.

2. Early Indian terracottas. (BMFAB, Vol. XXV, 1927).

3. History of Indian and Indonesian Art, 1927.

4. Archaic Indian terracottas, (IPEK, 1928).

Corbiau, S., 1. Indian and Babylonian figurines. (M, Vol. XXXV, 1935).

2. Collection de pieces provenant de l' Inde. (BMRAH, 1936).

3. Prehistoric remains on the historic sites of India and the Near East. (M, Vol. XXXVII, 1937).

4. New finds in the Indus Valley. (I, Vol. IV, 1939).

Cousens, H., Buddhist Stŭpa at Mirpur-Khas, Sind. (ASIAR for 1909-10, 1914).

Crooke, W., 1. Dravidians. (North-India), (ERE, Vol. 5, 1912).

2. Bengal. (ERE, Vol. 2, 1909).

3. Berar. (ERE, Vol. 2, 1909).

Cunningham, A., 1. Jaunpur. (CASIR, Vol. V, 1875).

1A Mathura. (CASIR, Vol. III, 1873).

1B. Kosam. (CASIR, Vol. X, 1879).

1C. Udayagiri (CASIR, Vol. X, 1879).

2. Sankisa (CASIR, Vol. XI, 1880).

3. Bhitargoan. (CASIR, Vol. XI, 1880).

4. Newal, or Navadeva Kula. (CASIR, Vol. XI, 1880).

5. Shah-dheri or Taxila. (CASIR, Vol. XIV, 1882).

6. Kurukshetra. (CASIR, Vol. XIV, 1882).

7. Mahasthan. (CASIR, Vol. XV, 1882).

8. Paharpur. (CASIR, Vol. XV, 1882).

9. Mahābodhi, 1892.

10. Stŭpa of Bharhut, 1879.

Das Gupta, C.C., 1. Female fertility figures. (M, Vol.XXXV, 1935).

2. Female fertility figures. (M, Vol. XXXVI, 1936).

3. Early Indian terracotta statuettes. JDLCU, XXIX, 1936).

4. On the affinity between one Mohenjo-daro and one Kish terracotta figure. (IC, Vol. III, 1936).

5. The problem at ancient Indian terracottas. (IHQ, Vol. XII, 1936).

6. Some terracotta figurines preserved in the Museum of the Bañgīya Sāhitya Parishad (BSPP, Vol. XLII, 1936).

7. Remarks on a few early Indian terracotta figurines. (OZ, Vol. XII, 1936).

8. Bibliography of ancient Indian terracotta figurines. (JRASBL, Vol. IV, 1938)

9. Horse in pre-Maurya art (IC, Vol. IV, 1938).

10. A scene from Rāmāyaṇa depicted on a terracotta plaque. (20th Bangiya Sāhityā Sammilana).

Das Gupta, H.C., Bibliography of prehistoric Indian antiquities. (JPASBNS, Vol. XXVII, 1931).

Dikshit, K.N., 1. Bangarh (ASIAR for 1921—2, 1924).

2. Mohenjo-daro. (ASIAR for 1924-25, 1927).

3. Excavations at Paharpur. (ASIAR for 1926-27, 1930).

4. Excavations at Paharpur. (ASIAR for 1927-28, 1931).

5. Napukar, Sabhar, Dhanuka and Sibsagar. (ASIAR for 1927-28, 1931).

6. Mahasthan, (ASIAR for 1928-29, 1933).

7. Murshidabad district. (ASIAR for 1928-29, 1933).

8. Excavations at Paharpur, Bengal. (MASI, no. 55, 1938).

Dutt, G.S., Bengali terracottas. (JISOA, Vol. VI, 1938).

Edgerton, E., The Pañchatantra resonstructed, 1924.

Fabri, C.L., Notes on the importance of South Persia in archaeological research. (IAL, Vol. VI, 1932).

Fergusson, J.C., Chinese. (MAR, Vol. VIII, 1928).

Fleet, J.F., Inscriptions of the early Gupta Kings and their successors. (CII, Vol. III, 1888)

Foote, R.B., 1. Catalogue of the prehistoric antiquities-Government Museum, Madras, 1901.

2. The Foote Collection of Indian prehistoric and protohistoric antiquities, 1916.

Foncher, A., L' art graeco-bonddhique du Gandhāra, tomes I-III.

Frankfort, H., The Indus Civilisation and the Near East. (ABIA for 1932, 1934).

Gadd, C.J'. Seals of ancient Indian Style found at Ur. (PBA, Vol. XVIII, 1932).

Gadd, C.J. and Smith, Sydney., The new links between Indian and Babylonian civilisation (ILN, October 4, 1924).

Ganguly, M., Handbook to the sculptures in the Museum of the Baṅgīya Sāhitya Parishad, 1922).

Ganguly, O.C., Mithuna in Indian Art. (R, 1925).

Garde, M.B., Excavations at Pawaya. (ASIAR for 1924-25, 1927).

Ghosh, M.R., 1. The use of glass in ancient India. (JBORS, 1924).

2. A study of the early Indian terracotta figurines (PTAIOC, 7th, 1935).

Gordon, D.H., 1. Some terracottas from Sari-Dheri, N.W.F. Provinces. (JRAI, Vol. LXII, 1932).

2. Notes on early frontier terracottas. (M, Vol. XXXIV, 1934).

3. The problem of early Indian terracottas. (M, Vol. XXXV, 1935).

4. Indian and Babylonian figurines. (M, Vol. XXXV, 1935).

5. Prehistoric remains in historic sites: a reply. (M, XXXVII, 1937).

6. The age of frontier terracottas. (I, Vol. V, 1938).

7. The Mother-goddess of Gandhāra. (A, Vol. XI, 1939).

Gordon, D.H. & M.E., 1. Mohenjo-daro: Some observations on Indian prehistory. (I, Vol. VII, 1940).

2. Survivals of the Indus Culture. (JRASBL Vol. VI, 1940).

Growse, F.S., The town of Bulandshahr. (JASB, Vol. LII, 1883).

Hall, H.R. & Wooley, C.L., The excavations, Vol. I, Al-Ubaid, 1927.

Hamid, M.M., Kak, R.C.,

Chanda, R.P., Marshall, J.H., Catalogue of the Museum of Archaeology at Sanchi, Bhopal State, 1922.

Handcock, P.S.P. Mesopotamian Archaeology, 1912.

Hargreaves, H., 1. Excavations at Shah-ji-ki-Dheri. (ASIAR for 1910-11, 1914).

2. Excavations at Sarnath. (ASIAR for 1914-15, 1920).

3. Excavations in Baluchistan 1925, Sampur Mound, Mastung and Sohr Damb, Nal, (MASI, no. 35, 1929).

Hoey, W., Set-Mahet. (JASB, Vol. LXI, 1892).

Jayaswal, K.P., 1. A note on terracotta Rāmāyaṇa panel of Gupta period and on Śikhara temples. (MR, Vol. LII, 1932).

2. Terracottas dug out at Patna. (JISOA, Vol. III, 1935).

3. Brāhmĭ seals newly discovered at Patna. (JBORS, 1924).

Johnston, E.H., Indian Institute, Oxford. (ABIA for 1937, 1939).

Kak, R.C., 1. Handbook of the archaeological and numismatic sections of the Sri Pratap Singh Museum, Srinagar, 1923.

2. Ancient monuments of Kashmir, 1933.

Keith, A.B., The religion and philosophy of the Veda and Upanishads, 1925.

Khan, H.H., Exploration in the Madras Presidency. (ASIAR for 1935-36, 1938).

Konow, S., Kharoṣṭhī inscriptions with the exception of those of Aśoka. (CII, Vol. II, Pt. I, 1929).

Kramrisch, S., 1. Grundzuge der Indischen Kunst, 1924.

2. Indian Sculpture, 1933.

Langdon, S., 1. Excavations at Kish, 1924.

2. A new factor in the problem of Sumerian origin. (JRAS, 1931).

3. Another Indus Valley seal. (JRAS, 1932).

Lūders, H.

1. Three early Brāhmī inscriptions. (EI, Vol. IX, 1907-08).

2. A list of Brāhmī Inscriptions from the earliest times to about A.D. 400, with the exception of those of Aśoka. (EI, Vol. X, 1909-10).

Macdonell, A.A. & Keith, A.B., Vedic Index of names and subjects. 1912.

Mackey, E.

1. Excavations at Mohenjo-daro. (ASIAR for 1927-28, 1931).

2. Figurines and model animals. (MIC, Vol. I, 1931).

2A. Further links between ancient Sind, Sumer and elsewhere. (A, 1931).

3. Excavations at Mohenjo-daro. (ASIAR for 1928-29,1933).

4. Further excavations at Mohenjo-daro. (JRSA, Vol. LXXXII, 1934).

5. Excavations at Mohenjo-daro. (ASIAR for 1929-30, 1935).

6. The Indus Civilisation, 1935.

7. Excavations at Chanhu-daro by the American School of India and Iranian Studies and the Museum of Fine Arts. Boston: Season 1935-36. (BMFAB, Vol. XXXIV, 1936).

8. Great new discoveries of Indian culture in prehistoric Sind. (ILN, November 14, 1936).

9. Great new discoveries of ancient Indian culture on a virgin prehistoric site in Sind. (ILN, November, 21, 1936).

10. Excavations at Mohenjo-daro. (ASIAR for 1930-34, 1936).

11. A Sumerian palace and the "A" cemetery at Kish, Mesopotamia, 1929.

12. Statuary. (MIC, 1931).

13. Seals, seal impressions, and copper tablets, with tabulation (MIC, 1931).

14. Excavations at Chanhu-daro. (JRSA, Vol. LXXX-V, 1937).

15. Further excavations at Mohenjo-daro, 2 Vols., 1938.

Majumdar, N.G., 1. Museum Notes. (ARVRS for 1926-27, 1927).

2. Excavations at Jhukar. (ASIAR for 1927-28, 1931).

3. Explorations in Sind. (MASI, no. 48, (1934).

4. Explorations in Sind. (ASIAR for 1929-30, 1935).

5. Indian Museum, Calcutta. (ASIAR for 1930-34, 1936).

6. Exploration in Bengal. (ASIAR for 1934-35, 1937).

7. Exploration at Lauriya-Nandangarh. (ASIAR for 1935-36, 1938).

8. Excavations at Gokul. (ASIAR for 1935-36, 1938).

9. Excavations at Lauriya- Nandangarh. (ASIAR for 1936-37, 1940).

Marshall, J.H., 1. Excavations at Saheth-Maheth. (ASIAR for 1910-11, 1914).

2. Excavations at Bhita. (ASIAR for 1911-12, 1915).

3. The Chir Tope. (ASIAR for 1912-13, 1915).

4. Excavations at Taxila. (ASIAR for 1912-13, 1916).

5. Taxila. (ASIAR for 1915-16, pl. I, 1917).

6. Excavations at Taxila. (ASIAR for 1915-16, 1918).

7. Excavations at Taxila. (ASIAR for 1914-15, 1920).

8. Taxila. (ASIAR for 1917-18, pt. I, 1920).

9. A guide to Taxila, 1921.

10. Kashmir. (ASIAR for 1918-19, pt. I, 1921).

11. Bikaner. (ASIAR for 1918-19, pt. I, 1921).

12. Taxila. (ASIAR for 1919-20, 1922).

12A. Eastern Circle. (ASIAR for 1919-20, 1922).

13. The monuments of ancient India. (CHI, Vol. I, 1922).

14. Taxila. (ASIAR for 1920-21, 1923).

15. First light on a long-forgotten civilisation; New discoveries of an unknown prehistoric past in India. (ILN, September, 20, 1924).

16. Unveiling the prehistoric civilisation of India. Discoveries in Sind, the Punjab, and Baluchistan—cities older than Abraham. (ILN, February 27, 1926).

17. Unveiling the prehistoric civilisation of India. Discoveries in Sind, the Punjab and Baluchistan—cities older than Abraham. (ILN, March 6, 1926).

18. Taxila. (ASIAR for 1923-24, 1926.)

19. Bengal art before Musalman conquest. Remarkable discoveries at Paharpur. (ILN, January 29, 1927).

20. Mohenjo-daro. (ASIAR for 1925-26, 1928).

21. The storied past of India: I. Chandragupta's palisaded capital. (ILN, March 24, 1928).

22. The storied past of India II. Taxila and and its buried treasure. (ILN, March 31, 1928).

23. The storied past of India : IV. A "unique" monument discovered. (ILN, April 21, 1928).

24. A new chapter in archaeology: The prehistoric civilisation of the Indus. (ILN, January 7, 1928).

25. A new chapter in archaeology: The prehistoric civilisation of the Indus. (ILN, January 14, 1928).

26. The prehistoric civilisation of the Indus. (ABIA for 1927, 1929).

27. Taxila. (ASIAR for 1926-27, 1930).

28. Religion. (MIC, Vol. I, 1931).

29. The Stŭpa Area. (MIC, Vol. I, 1931).

30. Other antiquities and art. (MIC, Vol. I, 1931).

30. A The age and authors of the Indus civilisation. (MIC, Vol. I, 1931).

31. Excavations at Taxila. (ASIAR for 1929-30, 1935).

32. Excavations at Taxila, 1930-34. (ASIAR for 1930-34, 1936).

33. Northern Circle, Muttra. (ASIAR for 1916-17, pt. I, 1918).

Marshall, J.H. & Konow, S., 1. Sar nath. (ASIAR for 1906-07, 1909).

2. Excavations at Sarnath, 1908. (ASIAR for 1907-08, 1911).

Marshall, J.H. & Vogel, J. Ph., Excavations at Charsadda in the Frontier Province. (ASIAR for 1902-03, 1904).

Martin, R.M., Eastern India, 1838.

Mitra, P., 1. Prehistoric arts and crafts of India. (JDLCU, Vol. III, 1920).

2. Prehistoric India, 1927.

Morgan, J. de., Delegation en Perse, 1905.

Mukherji, P.C., A report on a tour of exploration of the antiquities in the Tarai, Nepal, the region of Kapilāvastu. (ASINS, Vol. XXVI, Pt. 1,1901).

Munn, L., Prehistoric and protohistoric finds of Raichur and Shorapur districts of H.E.H. Nizam's State. (MI, Vol. XV, 1935).

Murray, M., Female fertility figures (JRAI, Vol. LXIV, 1934).

Nizam, M., Excavations at Harappa. (ASIAR for 1934-35, 1937).

Oertal, F.O., Excavations at Sarnath. (ASIAR for 1904-05, 1908).

Page, J.A. Bulandi Bagh, near Patna. (ASIAR for 1926-27, 1930).

Puri, K.N., Excavations at Rairh, 1942.

Ramchandran, T.N., 1. Indian Museum, Calcutta. (ASIAR for 1935-36, 1938).

2. Excavations at Mahasthan. (ASIAR for 1936-37, 1940.)

Rao, T.A. Gopinath, Elements of Hindu Iconography, 2, Vols. 1916.

Ray, H.C., Dynastic history of Northern India, 2 Vols. 1931.

Rawlinson, G., History of Herodotus, Vols. I-III, 1880.

Rea, A.,
1. Ancient village site at Peddamudiyam. (ASIAR for 1905-06, 1909).
2. A Buddhist monastery on the Sankaram Hills, Vizagapatam district. (ASIAR for 1907-08, 1911).

Rivers, W.H.R., Toda. (ERE, Vol. 12, 1921).

S.S., A note on the terracotta figurines at Pondichery. (QJMS, Vol. XXX, 1939-40).

Sahni, B., Antiquities from the Khokra Kot mound at Rohtak in the Jumna Valley. (CS, Vol. II, 1936).

Sahni, D.R.,
1. Excavations at Rampurva. (ASIAR for 1907-08, 1911).
2. Catalogue of the Museum of Archaeology at Sarnath, 1914.
3. Excavations at Avantīpura. (ASIAR for 1913-14, 1917).
4. Harappa. (ASIAR for 1923-24, 1926).
5. Harappa. (ASIAR for 1924-25, 1927).
6. Archaeological exploration in India, 1932-33. (IAL, Vol. VIII, 1934).

Salmony, A., Statuettes indiennes en terrecuite de haute epoque. (RAA, tome V, 1928-29).

Sanyal, N.B.,
1. A note on the additions to the Society's Museum during the year 1928-29 (ARVRS for 1928-29, 1929).
2. Additions to the V.R.S. Museum, 1929-30. (ARVRS for 1929-30, 1930).
3. Additions to the V.R.S. Museum, 1931-32. (ARVRS for 1931-32, 1933).
4. Additions to the V.R.S. Museum, 1932-33. (ARVRS for 1932-33, 1934).

Saraswati, S.K., A clay head from Kalinjar. (MR, Vol. LIX, 1936).

Sarkar, K.C., A pilgrimage to the excavation site at Paharpur. (CR, 3rd series, Vol. XXVII, 1928).

Sastri, H.
1. Excavations at Kasia. (ASIAR for 1911-12, 1915).
2. Excavations at Sankisa. (JUPHS, Vol. III, 1927).

Spooner, D.B.,
1. Excavations at Shah-ji-ki-dheri. (ASIAR for 1908-09, 1912).
2. Excavations at Basarh. (ASIAR for 1913-14, 1917).
3. Kashmir. (ASIAR for 1916-17, pt. I, 1918).
4. Bikaner. (ASIAR for 1917-18, pt.I, 1920).
5. Pataliputra. (ASIAR for 1917-18, pt. I, 1920).
6. Excavations at Sahri Bahlol. (ASIAR for 1909-10, 1914).

Springer,
1. Handbüch der Kunstgeschichte, Vol. VI.

Srivastiva, H.L., Excavations at Harappa. (ASIAR for 1936-37, 1940).

Stein, A.,
1. An archaeological tour in Waziristan and Northern Baluchistan. (MASI, no. 37, 1929).
2. An archaeological tour in Gedrosia. (MASI, no. 43, 1931).
3. The Indo-Iranian borderlands, their prehistory in the light of geography and of recent explorations. (M, Vol. XXXIV, 1934).

Sternbach, L., Archaic and ancient Indian terracottas, 1941.

Takacs, Z. de., Kuṣana art in the Francis Hopp Museum at Budapest and some related art-products. (JISOA, Vol. V, 1937).

Thomas, N.W., Animals. (ERE, Vol. I, 1908).

Vats, M.S.,
1. Harappa. (ASIAR for 1926-27, 1930).
2. Excavations at Harappa. (ASIAR for 1927-28, 1931).
3. Excavations at Dallin. (ASIAR for 1928-29, 1933).
4. Excavations at Harappa. (ASIAR for 1929-30, 1935).
5. Excavations at Harappa. (ASIAR for 1930-31, 1936).
6. Explorations in Khairpur State, Sind. (ASIAR for 1935-36, 1938).
7. Excavations at Harappa, 2 Vols., 1940.

Vogel, J. Ph.,
1. Inscribed Gandhāra sculptures. (ASIAR for 1903-04, 1906).
2. Notes on excavations at Kasia. (ASIAR for 1904-05, 1908).
3. Excavations at Kasia. (ASIAR for 1905-06, 1909).
4. Excavations at Kasia. (ASIAR for 1906-07, 1909).
5. Catalogue of the Archaeological Museum at Mathura, 1910.
6. Excavations at Saheth-Maheth. (ASIAR for 1907-08, 1911).
7. The temple of Bhitargaon. (ASIAR for 1908-09, 1912).
8. Indian Serpent-lore, 1926.
9. La sculpture de Mathura, 1930.

Westmacott, E.V., — On traces of Buddhism in Dinajpur and Bagura (Bogra). (JASB, Vol. XLIV, pt. I, 1875).

Whitehead, R.B., — Catalogue of coins in the Punjab Museum, Lahore, Vol. I, 1914.

Whitney, W.D. & Lanmon, C.R., — Atharva-Veda Saṁhitā, 1905.

Woodburn, A. & Campbell, J.H., — Note on brick figures found in a Buddhist tower in Kuhu near Mirpur Khas, Sindh. (JBBRAS, Vol. XIX, 1897).

Yazdani, G., — 1. Note on the excavations at Maski. (ADNAR for 1935-36, 1938).

2. Excavations at Kondapur. (ABORI, XXII, 1942).

Yusuf, S., — Paithan excavations. (IAL, XII, 1938).

A LIST OF ABBREVIATIONS.

A	—	Antiquity.
ABIA	—	Annual Bibliography of Indian Archaeology —Kern Institute, Leyden.
ABORI	—	Annals of the Bhandarkar Oriental Research Institute.
ADNAR	—	Archaeological Department of Nizam, Annual Report.
AR	—	Asiatic Review.
ARVRS	—	Annual Report of the Verendra Research Society.
ASIAR	—	Archaeological Survey of India—Annual Report.
ASINS	—	Archaeological Survey of India, New Imperial series.
BMFAB	—	Bulletin of the Musum of Fine Arts, Boston,
BMQ	—	British Museum Quarterly.
BMRAH	—	Bulletin de Musée Royaux d' Art et d' Historie.
BSPP	—	Baṅgīya Sāhitya Parishad Patrikā.
CASIR	—	Cunningham's Archaeological Survey of India, Reports.
CHI	—	The Cambridge History of India.
CII	—	Carpus Inscriptionum Indicasum.
CR	—	Calcutta Review.
CS	—	Current Science.
EI	—	Epigraphia Indica.

EO	—	Etudes d'orientalisme publiées par Le Musée Guimet a la mémoire de Raymonde Linossier.
ERE	—	Encylopaedia of Religion and Ethics.
I	—	Iraq.
IA	—	Indian Antiquary.
IAL	—	Indian Arts and Letters.
IC	—	Indian Culture.
IHQ	—	Indian Historical Quarterly.
ILN	—	The Illustrated London News.
IPEK	—	Jahrbuch für Prahistorische und Ethnographische Kunst.
JASB	—	Journal of the Asiatic Society of Bengal.
JBBRAS	—	Journal of the Bombay Branch of the Royal Asiatic Society.
JBHS	—	Journal of the Bombay Historical Society.
JBORS	—	Journal of the Bihar & Orissa Research Society.
JDLCU	—	Journal of the Department of Letters, Calcutta University.
JISOA	—	Journal of the Indian Society of Oriental Art.
JOR	—	Journal of Oriental Research.
JPASBNS	—	Journal & Proceedings of the Asiatic Society of Bengal. (New Series).
JRAI	—	Journal of the Royal Anthropological Institute of Great Britain & Ireland.
JRAS	—	Journal of the Royal Asiatic Society of Great Britain & Ireland.
JRASBL	—	Journal of the Royal Asiatic Society of Bengal, Letters.
JRSA	—	Journal of the Royal Society of Arts.

JUPHS — Journal of the United Provinces Historical Society.

KBPCV — K.B. Pathak Commemoration Volume, Poona.

M — Man.

MASB — Memoirs of the Asiatic Society of Bengal.

MASI — Memoirs of the Archaeological Survey of India.

MI — Man in India.

MIC — Mohenjo-daro and the Indus Civilisation.

MJLS — Madras Journal of Literature and Science.

MR — Modern Review.

OED — The Oxford English Dictionary.

OZ — Ostasiatische Zeitschrift.

PBA — Proceedings of the British Academy.

PRASIWC — Progress Report of the Archaeological Survey of India, Western Circle.

PTAIOC — Proceedings and Transactins of all—India Oriental Conference.

QJMS — Quarterly Journal of the Mythic Society.

R — Rūpam.

RAA — Revue des Arts Asiatiques.

RV — Ṛg-veda.

DESCRIPTION OF PLATES.

(Fig. 1) A male figurine on horse-back. Its right arm from a little below the elbow, left palm and legs are lost. The most important characteristic is that it has the incised dot-mark on the body.

Nilgiri Hills.
Foote, 1, pp. 48-49, pl. III. 538, 1901.

(Fig. 2) A standing human figurine whose left arm and right palm are lost. It is difficult to say anything definitely regarding its sex. Its face is moulded but its body seems to be hand-made. Its lower body is summarily treated.

Nadubetta.
Breeks, p. 78, pl. XXXVII. fig. k, 1873.

(Fig. 3) A female figurine whose ears and arms are not made. It is executed in a stump-like manner without any indication of the legs. Though it is crude in execution, yet the back portion should be seen as the hair is shown coiffeured at the back.

Shevaroy Hills.
Foote, 2, p. 209, no. 192—K, 1916.

(Fig. 4) A female figurine seated on a stool in the frontal attitude. Its breasts are not shown. Its navel is indicated. Its left hand touches the head while its right hand touches the nude sex-organ.

Nilgiri Hills.
Foote, 1, pp. 48-49, pl. III. 542, 1901.

(Fig. 5) A seated female figurine holding a child on the right side of her chest. It is impossible to say how the eyes and the ears are modelled as they have faded away. The upper body is nude and the child suckles her.

Kambhatti Todanad.

Breeks, p. 90, pl. XXXVII. b, 1873.

(Fig. 6) A standing male figurine whose left erm from a little below the shoulder-line is lost.

Nilgiri Hills.
Foote, 1, pp. 48-49, pl. III, 540, 1901.

(Fig. 7) A male figurine on horse back, whose right palm and left arm from a little below the elbow are lost.

Nilgiri Hills.
Foote, 1, pp. 48-49, pl. III. 537, 1901.

(Fig. 8) A bare female figurine. The breasts are modelled as having spontaneous development out of the flesh of the body and the navel is deep.

Nilgiri Hills.
Foote, 1, pp. 30-31, pl. II. 310, 1901.

(Fig. 9) A female figurine whose head, arms and right leg are lost. It is completely nude. Though the breasts are not indicated as developed, yet the determinate emphasis which is given on the breast and the navel shows that it is a female figurine. There is an ornamental mark between the breasts whose significance is not understood. It wears a girdle indicated by a broad and ornamental strip of clay.

Nilgiri Hills.
Foote, 1, pp. 28-29, pl. V. 303, 1901.

(Fig. 10) Leopard on lid having a clumsy head, a long tail and incised circlets all over the body.

Nilgiri Hills.
Foote, 1, pp. 50-51, pl. III. 557, 1901.

(Fig. 11) Bull whose head, legs and tail are missing. The whole body is smooth and, to some extent, greasy.

Mahuri, Baroda.
Foote, 2, p. 216, pl. 38. no. 3246-1, 1916.

(Fig. 12) A female figurine whose hands are broken. The face is elongated; the eyes which are separately made and then stuck within the sockets already made for the purpose are round; the ears are not made; the nose is made by a pinching up of the portion of clay; the mouth is half-closed; the breasts are not placed in the proper line; the arms are modelled without any indication of the elbow and the wrist; the legs are modelled without any indication of the knee, the ankle and the toe. The whole body seems to be nude except the middle body around which there is a loin cloth. It wears the head-dress and there is a cone-shaped object in each cheek. It wears a dog-collared

beaded necklace having two strings and pendant beads attached to the lower string and a flowing lecklace. It wears armlets having two coils. Mohenjo-daro, 1 ft. 6 in. in Room 86, House 38, Section B, HR area.

Indus Valley age.

Mackay, 2, pl. XCV. 26, 1931.

(Fig. 13) A female figurine whose head is lost. The whole body is nude but there is no indication of the female sex-organ. The breasts are fully developed; the arms are modelled without the indication of the fingers. It wears four dog-collared necklaces. There is the incision of lines, on the wrists and the upper arms, which indicate the presence of the wristlets and the armlets. The most striking feature of this figurine is that the legs are not indicated. Instead of the legs the lower body ends in a stand-like object.

Mehi.

Indus Valley age.

Stein, 2, p. 162, pl. 162, pl. XXXI. Mehi. III. 1. 7, 1931.

(Fig. 14) A female figure whose lower body below the breasts is lost. There is no indication of the eye-brows and the ears; the nose and the mouth seem to be much worn out. The holes are made in the sockets for putting the eye-balls, separately made, which are lost. The upper body is bare as the breasts are shown nude. It wears a close-fitting head-dress and also a necklace.

Kaudani mound.

Indus Valley age.

Stein, 1. p. 42, pl. XII. K. 14, 1929.

(Fig. 15) A female figurine whose lower body from a little above the waist, left arm and right arm from the elbow-point are lost. The face is much worn out; the upper body is bare; the breasts are shown fully developed. It wears a beaded dog-collared necklace and four other dog-collared necklaces to the last of which a pendant is attached. There is also the presence of a waist-belt.

Mehi.

Indus Valley age.

Stein, 2, pl. XXXI. Mehi III. 11, 1931.

(Fig. 16) A female figurine whose arms and lower body are mutilated. The face is oval; the eyes which are separately made and then stuck within the sockets already made for the purpose are elongated; the eye-lids are naturalistically treated; the ears are not made; the nose is made by a pinching up of the portion of clay; the mouth is open; the breasts are not placed in the proper place and in the proper line. The upper body is nude but there is a short loin-cloth round the lower body. It wears the high head-dress with the addition of the pannier-like objects on either side of the head.

Mohenjo-daro, 7 ft. below surface, Chamber 136, House X, Section B, HR Area.

Indus Valley age.

Mackay, 2, pl. XCIV. 5, 1931.

(Fig. 17) A female figurine whose arms and lower body are broken. The face is parabolic in shape; the eyes which are separately made and then stuck within the sockets already made for the purpose are round in shape; the ears are not visible; the nose is made by a pinching up of the portion of clay; the mouth is open; the breasts are not placed in the proper place. The whole body seems to be nude except the middle body around which there is a loin-cloth. It wears a fan-like head-dress. This head-dress is the upper part of a cap which fits over the head. The cap is held in position by a band passed round the forehead. It wears a dog-collared necklace made of beads and four other necklaces. It wears a girdle and armlets on the upper arms.

Mohenjo-daro, 2 ft. below surface in chamber 15, House IV, Block 2, Section B, DK Area.

Indus Valley age.

Mackay, 2, pl. XCIV. 14, 1931.

(Fig. 18) A human figurine whose lower body from the neck is broken. There is a pannier-like ornament on one side. This shows that a similar ornament possibly existed on the other side of the head.

Mohenjo-daro, 6 ft. below surface, Room 13, House XXII, Block, 3, VS Area.

Indus Valley age.

Mackay, 2, pl. XCIV. 1, 1931.

(Fig. 19) A female figurine whose lower body is broken. It wears a head-dress and holds in the lap a platter that presumably contains small loaves of bread.

Mohenjo-daro, 10 ft. below surface, House XVIII, Block 4, Section, B, HR Area.

Indus Valley age.

Mackay, 2, pl. XCV. 12, 1931.

(Fig. 20) A standing male figurine whose head is lost. An object resembling a very broad hand lies beside the anklets and it is possible that a similar one is broken off from the other side. The unusual length of the arms is noteworthy.

Mohenjo-daro, 9 ft. below surface, Section C, DK Area.

Indus Valley age.

Mackay, 2, pl. XCV. 17, 1931.

(Fig. 21) A standing female figurine whose head, arms, and feet are broken. The whole body is nude except the middle body around which there is a loin-cloth.

Mohenjo-daro, 4 ft. 6 in. below surface, House VIII, Block 2 VS Area.

Indus Valley age.

Mackay, 2, pl. XCIV. 9, 1931.

(Fig. 22) A standing female figurine whose arms and feet are missing. The breasts are modelled in a naturalistic way. The whole body is nude except the middle body around which there is a loin-cloth.

Mohenjo-daro, Section A, DK Area.

Indus Valley age.

Mackay, 2, pl. XCV. 28, 1931.

(Fig. 23) A male figurine whose arms and legs are broken. It either wears a cap with a pointed end that is rolled up or has its hair twisted into a coil.

Mohenjo-daro.

Indus Valley age.

Mackay, 2, pl. XCIV. 3, 1931.

(Fig. 24) A male head. It has a short Egyptian-like beard and long hair coiled up at the back of the head.

Mohenjo-daro, 13 ft. below surface, Stret 1, Block 3, Section B, DK Area.

Indus Valley age.

Mackay, 2, pl. XCV. 9, 1931.

(Fig. 25) A male figurine whose arms and lower body are missing. Its head is shaven.

Mohenjo-daro, 3 ft. below surface, Chamber 4, House III, Block 2, Section B, DK Area.

Indus Valley age.

Mackay, 2, pl. XCIV. 10, 1931.

(Fig. 26) A male figurine whose arms and lower body are missing. The hair which is parted in the middle is brought round the back into a long rope that is twisted over the top of the head.

Mohenjo-daro, 4 ft. below surface, East of Building XLVIII, Block 6, HR Area.

Indus Valley age.

Mackay, 2, pl. XCIV. 2, 1931.

(Fig. 27) A male figurine whose arms and lower body are missing. The long locks of hair at the back of the head are worth noticing.

Mohenjo-daro, 2 ft. below surface, Chamber 7, L Area.

Indus Valley age.

Mackay, 2, pl. XCV. 16, 1931.

(Fig. 28) A male figurine whose arms and lower body are missing. The coiling of the hair is noteworthy.

Mohenjo-daro, 1 ft. below surface.

Indus Valley age.

Mackay, 2, pl. XCV. 22, 1931.

(Fig. 29) A female figurine whose right and left arms from the elbow downwards are lost. The ears are possibly hidden behind the head-dress. It wears a head-dress, ear-rings and a tight necklace.

Mohenjo-daro, 1 ft. 6 in. below surface, Street between Blocks 2 and 3, Section, B, DK Area.
Indus Valley age.
Mackay, 2, p. 344, pl. XCV. 30, 1931.

(Fig. 30) A male figurine which is very crudely modelled. The eyes are elongated pellets; the mouth is one pellet incised horizontally. The legs are not modelled; instead of the legs there is a stand-like object.

Mohenjo-daro, Room 100, L Area, Intermediate Level.
Indus Valley age.
Mackay, 2, p. 341, pl. XCV. 4, 1931.

(Fig. 31) A male figurine whose lower body and part of arms are missing. The whole figure is nude. It wears a conical cap whose tip is brought down in front under a rolled band around the forehead, which may be the bottom of the cap itself.

Mohenjo-daro, 5 ft. 6 in. below surface, Lane 10, between Blocks 8 and 9, HR Area.
Indus Valley age.
Mackay, 2, pl. XCIV. 11, 1931.

(Fig. 32) A female figurine whose arms and lower body are missing. It wears a turban-like head-dress.

Mohenjo-daro, 4 ft. below surface, Room 10, Block 2, Section B, DK Area.
Indus Valley age.
Mackay, 2, pl. XCV. 21, 1931.

(Fig. 33) A human head. The face, eyes, nose, mouth and eye-lashes are modelled in a naturalistic way. It wears a high conical head-dress.

Mohenjo-daro, 1 ft. below surface, Room 76, House XIII; VS Area.
Indus Valley age.
Mackay, 2, pl. XCV. 23, 1931.

(Fig. 34) A male figurine whose lower body from a little above the waist and left arm are lost. It is a much worn out specimen. The significance of the incised perforation-mark on the upper arms is inexplicable.

Mehi.
Indus Valley age.
Stein, 2, pl. XXXI. Mehi. III. 1. 9, 1931.

(Fig. 35) A male figurine which is in a good state of preservation. Its face is much worn out. The curve of the hips descends to the point whence the legs should have formed but instead of that it has formed a base at this point. This is the most typical characteristic of this type of figurines. The whole body is bare but there is no indication of the sex-organ. As the breasts are not modelled, it might be taken as a male figurine. It wears a head-dress possibly. The left arm is full of bangles indicated by the incised lines but the left arm has only one wristlet.

Mehi.
Indus Valley age.
Stein, 2, pl. XXXI. Mehi. III. 2, 2, 1931.

(Fig. 36) A female figurine whose head is lost. Instead of the legs the lower body ends in a stand-like object. The whole body is bare. It wears three dog-collared necklaces and wristlets which are indicated by the incised lines.

Mehi.
Indus Valley age.
Stein, 2, pl. XXXI. Mehi. III. 3, 3, 1931.

(Fig. 37) A male figurine whose head is lost. Instead of the legs the lower body ends in a stand-like object. The whole body is bare but the sex-organ is not indicated. It wears wristlets which are indicated by the incised lines.

Mehi.
Indus Valley age.
Stein, pl. XXXI. Mehi. 1. 3. 4. a, 1931.

(Fig. 38) A human head in an excellent state of preservation. The sockets of the eyes are indicated by the holes into which the separately made eye-balls were most probably intruded. The significance of the straight horizontal line across the forehead and of the irregularly incinsed dots beneath the face is not understood.

Dabar-Kot.
Indus Valley age.
Stein, 1, pl. XVI. D.N. vi. 3, 1929.

(Fig. 39) A standing female figurine whose head and left arm are lost. The whole body is nude. It wears one single-rimmed anklet round each ankle.

Dabar-Kot.
Indus Valley age.
Stein, 1, pl. XVI. D.N. vi. 1, 1929.

(Fig. 40) A female figurine whose head, arms and lower body from a little below the breasts are lost for ever. The breasts are shown fully developed. The upper body is bare.
Moghul-ghundai.
Indus Valley age.
Stein, 1, pl. XII. M.M.E. 61, 1929.

(Fig. 41) A female figurine whose right arm and lower body from a little below the waist is lost for ever. Though the ears are not indicated, yet there are two objects resembling ear-rings on two sides of the cheek. It holds a child against the left breast which seems to suckle it.
Harappa.
Indus Valley age.
Sahni, 5, pl. XXVII. b, 1927.

(Fig. 42) A standing male figurine whose head and feet are broken. It has beard and its long hair is coiled up at the back. The whole body is nude and the exposed penis with the testicles is most clearly shown.
Mohenjo-daro, north-west of house I, DK Area.
Indus Valley age.
Mackay, 2, pl. XXV. 6, 1931.

(Fig. 43) A terracotta humped bull figurine in an excellent state of preservation.
Lohumjo-daro, Trench 1.
Indus Valley age.
Mojumdar, 3, pl. XXII. 47, 1934.

(Fig. 44) A terracotta cow-figurine whose face and hind-legs are mutilated. From the realistically treated breasts it is apparent that it is the representation of a cow.
Shahi-Tump.
Indus Valley age.
Stein, 2, pl. XIV. Sh. T. ii. 13, 1931.

(Fig. 45) A terracotta elephant figurine whose trunk and tasks are missing.
Mohenjo-daro, 7 ft. below surface, Block 12, Section C, DK Area.
Indus Valley age.
Mackay, 2, pl. XCVI. 10, 1931.

(Fig. 46) A terracotta goat-figurine whose legs are missing. There is a coiled thing, round the neck, whose significance is not understood. Jhukar, Mound A, 'Lower Prehistoric Level.'
Indus Valley age.
Majumdar, 3, pl. XXI. 12, 1934.

(Fig. 47) A terracotta figurine of horse whose tail, ears and legs are missing.

4.6 in. long.
Mohenjo-daro, Later II period.
Indus Valley age.
Mackay, 3, p. 74, pl. XXVIII. C, 1933.

(Fig. 48) A terracotta representation in which the busts of two lions are joined to each other at the neckline. In each case the mane is indicated and the tongue protrudes out from the mouth which is open.

2 in. high.
Harappa.
Indus Valley age.
Sahni, 5, pp. 74, 76, pl. XXVII. f. 1927.

(Fig. 49) A terracotta monkey-figurine squatting with hands on knees.

1. 5 in. high.
Mohenjo-daro, Chamber I, Block 2, Section B, DK Area.
Indus Valley age.
Mackay, 2, pp. 351-52, pl. XCVI. 13, 1931.

(Fig. 50) A terracotta unicorn-figurine pierced with a hole at the belly. The lower portion of its legs is broken.

L. 2. 6″; ht. 2.1″.
Chanhu-daro.
Indus Valley age.
Majumdar, 3, p. 41, pl. XXI. 4, 1934.

(Fig. 51) A terracotta figurine representing a peacock. It has a lor g and wide-spreading tail and its eyes are represented by oval pellets.

4. 2 in. long.
Mohenjo-daro, 4 ft. below surface, Room 84, House V, Block 1, HR Area.
Indus Valley age.
Mackay, 2, p. 350, pl. XCVI. 4, 1931.

(Fig. 52) A terracotta circular seal with the inscription *Śadaśa* [ṇ] asa in the Maurya Brāhmī script. Bunar, 35′ below surface.

Banerji-Sastri, 4, pl. II. facing p. 254, 1934.

(Fig. 53) A glass-seal having the inscription *Abhayavamaśa* in the Maurya Brāhmi script.

Bulandi Bagh, 7 ft. 6 in. below surrface.
Jayaswal, 3, plate facing p. 189, 1924.

(Fig. 54) A glass-seal with the inscription Mama(śa) in the Maurya Brāhmī script.

Bulandi Bagh, 13 ft. 6 in. below surface.
Jayaswal, 3, plate facing p. 189, 1924.

(Fig. 55) Fragmentary steatite disc with the inscription Viśākhasa in the Maurya Brāhmī script.

Kadamkuan, 14 ft. below surface.
Jayaswal, 2, pl. XXX. 3, 1935.

(Fig. 56) A terracotta female figurine.

Post-Indus Valley pre-Maurya age.
Coomaraswamy, 2, p. 91, fig. 1, 1927.

(Fig. 57) A standing female figurine whose left arm from the elbow downwards and right leg from the knee downwards are broken.

Post-Indus Valley pre-Maurya age.
Coomaraswamy, 4, p. 68, tafel 1, no. 5, 1928.

(Fig. 58) A terracotta female figurine whose ear-lobe expander in the left ear, right leg from a little below the knee and wing on the left side are lost.

11 in. high.
Bulandi Bagh.
Post-Indus Valley pre-Maurya age.
Page, pl. XXXI. K, 1930.

(Fig. 59) A terracotta female figurine whose left arm and legs from the knee downwards are lost. It wears a peculiar head-dress. Its main characteristic is that it wears a great number of ornaments.

Bulandi Bagh.
Post-Indus Valley pre-Maurya age.
Spooner, 5, pl. I, pl. XVI. 3, 1920.

(Fig. 60) A terracotta female figurine with a child. Its lower body is lost.

Bhir Mound, Taxila.
Post-Indus Valley pre-Maurya age.
Marshall, 14, pl. XVI. 9, 1923.

(Fig. 61) A terracotta female figurine whose left arm is lost. It wears a peculiar kind of head-dress. It is probably a winged figure. It is fully draped.

Bulandi Bagh.
Post-Indua Valley pre-Maurya age.
Spooner, 5, pt. I, pl. XVI. 4, 1920.

(Fig. 62) A terracotta male figurine.
Bhita.
Post-Indus Valley pre-Maurya age.
Marshall, 2, pl. XXII. 7, 1915.

(Fig. 63) A terracotta seated male figurine in frontal attitude. Its arms and lower legs are broken. Its body is bare. Its navel and sex-organ are shown in nudity. Its hair is coiffeured in a jaṭā-like manner. It wears a three chained beaded necklace and a beaded girdle. Its posture of leg appears to be yogic.
Bhiknapahari.
Post-Indus Valley pre-Maurya age.
Jayaswal, 2, pl. XXXII, 1, 1935.

(Fig. 64) A terracotta male torso. There is an uttarīya over the upper body. The folds of the cloth are indicated by parallel incised lines.
$3\frac{9}{16}$ in. height.
Bhir Mound, Taxila.
Post-Indus Valley pre-Maurya age.
Marshall, 14, pl. XVI. 6, 1923.

(Fig. 65) A terracotta male child-head. There is a peculiar smile over the face.
Bulandi Bagh.
Post-Indus Valley pre-Maurya age.
Spooner, 5, pl. I, pl. XVI. 2, 1920.

(Fig. 66) A terracotta female child. Its eyes, nose, mouth and ears are naturalistically modelled. It wears a peculiar head-dress.
Bulandi Bagh.
Post-Indus Valley pre-Maurya age.
Spooner, 5, pt. I. pl. XVI. 1, 1920.

(Fig. 67) A gold plaque representing a standing nude female figure. It stands in frontal attitude. It is an absolutely nude figure and the sex-organ is very clearly indicated.
Lauriya Nandangarh.
Post-Indus Valley pre-Maurya age.
Bloch, 4, p. 122, fig. 4, 1909.

(Fig. 68) A monolithic sculpture of a male figure whose head and arms from the elbow are lost. Its upper body is bare except the fact that there is an uttarīya over this part of the body and the lower body is clothed upto the ankles.
1.62 in. height.
Patna.
Maurya age.
Bachhofer, pl. 10—the left figure, 1929.

(Fig. 69) A standing female figurine whose arms and left foot are lost. It probably represents a dancing girl (naṭi).

13 in. high.
Patna College Area.
Maurya age.
Banerji-Sastri, 3, plate facing p. 154, 1933.

(Fig. 70) A terracotta mound representing a female figurine under a palm tree. It is a very worn-out specimen but it appears that the upper body is bare and the lower body is clothed.

$2\frac{1}{2}$ in. long.
Bhita.
Maurya age.
Marshall, 2, pl. XXII. 9, 1915.

(Fig. 71) A terracotta standing female figurine whose upper body is lost. It stands on a full-blown lotus.

Basarh.
Maurya age.
Spooner, 2, pl. XLIV. e, 1917.

(Fig. 72) A circular terracotta disc of which some portions are broken. Within two concentric circles with patterns three pairs of man and woman in an erotic attitude are represented.

Basarh.
Maurya age.
Spooner, 2, pl. XLIII. f, 1917.

(Fig. 73) A terracotta female head having a serpentine head-dress.

Bulandi Bagh.
Maurya age.
Page, pl. XXXI. d, 1930.

(Fig. 74) A terracotta female figurine standing on a full blown lotus. There are two half-blown lotuses on two sides of the female figurine and two full-blown lotuses on two sides sides of the female figurine. Its hair is fully coiffeured. It eyes, nose, mouth, arms and legs are naturalistically treated. There is no garment over the body but the flowing necklace and the girdle cover the breasts and the sex-organ respectively. The most important characteristic of this figurine is that it is winged.

Basarh.
Maurya age.
Spooner, 2, pl. XLIV. i, 1917.

(Fig. 75) A terracotta plaque representing possibly Sūrya in a four-horsed chariot and attended by one human figure who is dispelling clouds with the bow.

Kadamkuan.
Maurya age.
Jayaswal, pl. XXX. 2, 1935.

(Fig. 76) A standing terracotta male figurine whose head, left lower arm, legs from a little below the knees are lost. It is a nude figure. It wears a dog-collared necklace and a belt round the waist.

Basarh.
Maurya age.
Spooner, 2, pl. XLV. d, 1917.

(Fig. 77) A terracotta standing female figurine whose head and legs from a little below the knee are lost. Its upper body is bare and lower body is also bare; but special attention has been paid so that the sex-organ may not be seen. It has a broad chest with well-developed breasts, thin waist and heavy buttocks. It wears a dog-collared necklace and an upavita-like double chained beaded necklace, a jewelled waist-band and a four-chained girdle. From its modelling it is evident that this specimen was intended for being viewed from all sides.

6 in. high.
Golakhpur, 14 ft. 6 in. below surface.
Maurya age.
Jayaswal, 2, pl. XXXI, 1935.

(Fig. 78) A monolithic yakshī figure.

Didarganj.
Maurya age.
Bachhofer, pl. 9, 1929.

(Fig. 79) A standing terracotta female figurine whose upper body is bare. The highly ornamented drapery end is noteworthy. It is one of the best specimens of early Indian terracotta figurine.

Basarh.
Maurya age.
Spooner, 2, pl. XLV. f, 1917.

(Fig. 80) A terracotta male head wearing a helmet. The eyes, nose, and mouth are sharply modelled. The prominent extra-Indian influence is noteworthy.

Basarh.
Maurya age.
Spooner, 2, pl. XLIV. b, 1917.

(Fig. 81) A terracotta male head wearing a high helmet. The prominent extra-Indian influence is noteworthy.

Basarh.
Maurya age.
Bachhofer, pl. 13—the right figure in the upper half, 1929.

(Fig. 82) A terracotta standing female figurine facing to front. The upper body seems to be bare and the lower body has the garment which goes down to the knees. It wears an elaborate head-dress, ear-rings, necklace, girdle, armlets and anklets.

$4\frac{1}{8}$ in. high.
Bhita.
Śuṅga age.
Marshall, 2, pl. XXII. 18, 1915.

(Fig. 83) A terracotta male figurine in a standing posture holding a lyre on which he seems to be playing. There is a lotus to the right upper side of the figure.

Mathura.
Śuṅga age.
Majumdar, 5, pl. CXXX. 4, 1936.

(Fig. 84) A terracotta plaque depicting a scene.

3 in. in diameter.
Bhita.
Śuṅga age.
Marshall, 2, pls. XXIII. 17, 1915.

(Fig. 85) A terracotta mithuna figure.

Mathura.
Śuṅga age.
Majumdar, 5, pl. CXXX. 5, 1936.

(Fig. 86) A terracotta plaque depicting a scene.

Mahasthan.
Śuṅga age.
Dikshit, 6, pl. XLII. 6, 1933.

(Fig. 87) A terracotta female figurine whose head, right arm, left arm from the elbow downwards and lower body from the waist downwards is lost. It wears a necklace. It holds a child which suckles her. It has the upper body bare.

Lauriya Nandangarh.
Śuṅga age.
Majumdar, 9, pl. XXIV. 15, 1940.

(Fig. 88) A terracotta female figurine with a child. Both of them are standing and facing to the front. The female figurine has the upper body bare and the lower body clothed. Though the lower body is clothed, yet special attention has been paid to make the sex-organ nude. The male child seems to be bare. It wears a head-dress and a waist-belt.

Śuṅga age.
Coomaraswamy, 4, pp. 64-/6, tafel 4, no. 26, 1928.

(Fig. 89) A terracotta standing female figurine facing to the front. The whole figure is well-preserved except the right hand and the feet which are lost. The whole body upto the waist is bare and the lower body is clothed. Though the lower body is clothed, yet the sex-organ is shown in nudity. A little above its arm there is the Brāhmī inscription sudhaṭa. On its right side there is a pair of fish and the part of a third one.

Mathura.
Śuṅga age.
Coomaraswamy, 2, fig. 6 on p. 93, 1927.

(Fig. 90) A terracotta standing female figurine whose head and legs from the knee downwards are lost. It is an absolutely nude figurine and special attention has been paid to make the breasts and the sex-organ over-emphasised. It wears armlets and an elaborate girdle.

Śuṅga age.
Coomaraswamy, 4, pp. 64-76, tafel 6, no. 43, 1928.

(Fig. 91) A terracotta plaque showing one man and one woman standing close to each other. The female figurine is absolutely nude. It wears an elaborate head-dress, ear-rings, necklace, and girdle. The male figurine is also absolutely nude. It wears an elaborate head-dress and a waist-belt.

Śuṅga age.
Coomaraswamy, 4, pp. 64-76, tafel 5, no. 27, 1928.

(Fig. 92) A mithuna-figure.

Śuṅga age.
Coomaraswamy, 4, tafel 7, no. 45, 1928.

(Fig. 93) A terracotta medallion showing a kinnara-mithuna. The male figure's right arm is on the shoulder of the kinnara whereas the kinnarī's left arm is on the shoulder of the kinnara. There is a similing dwarf below these figures.

Mathura.
Śuṅga age.
Agrawala, 2, pl. IV. e, 1936.

(Fig. 94) The terracotta image of Lakshmī. On each side of the image an elephant stands on a fully blossomed lotus. holds an invented jar from which water pours over her head.
Śuṅga age.
Coomaraswamy, 2, fig. 7 on p. 93, 1927.

(Fig. 95) An image showing a female figure under an umbrella and her two attendants on two sides. It is a mutilated specimen and it is clear from another specimen of the cognate type where the lower portion is preserved that all these three images originally stood on lotuses.
Śuṅga age.
Lauriya Nandangarh.
Majumdar, 9, pl. XXIV. 11, 1940.

(Fig. 96) A seated winged female figure.
Śuṅga age.
Lauriya Nandangarh.
Majumdar, 7, pl. XXII. h, 1938.

(Fig. 97) A squatting male figure holding something in the left arm. It wears a head-dress and ear-rings.
Taxila.
Śuṅga age.
Marshall, 27, pl. XXVIII. 2, 1930.

(Fig. 98) A terracotta nude male child. It wears armlets, anklets, and waist-belt.
Mathura.
Śuṅga age
Coomaraswamy, 4, pp. 64-76, tafel 6, no. 44, 1928.

(Fig. 99) A terracotta demon figure holding a goat.
Śuṅga age.
Coomaraswamy, 4, pp. 64-76, tafel 6, no. 46, 1928.

(Fig. 100) A tarracotta male head wearing a mural crown.
Besnagar.
Śuṅga age.
Bhandarkar, 2, pl. LIX no. 13, 1917.

(Fig. 101) A terracotta child's head wearing possibly a tight-fitting cap.
Lauriya Nandangarh.
Majumdar, 7, pl. XXII, b, 1938.

(Fig. 102) A terracotta female figurine standing to the front. The upper body is bare and the lower body clothed.

Though the lower body is clothed, special care has been taken to show the sex-organ in nudity. It wears a head-dress, ear-rings, dog-collared necklace, flowing necklace, wristlets, anklets and girdle.

Sankisa.
Śuṅga age.
Cunningham, 2, pl. IX. no. 4, 1860.

(Fig. 103) A terracotta male head.
Basarh.
Kushaṇa age.
Bloch, 1, pl. XXXIX, 17, 1906.

(Fig. 104) A terracotta male head. It has jaṭā-like hair which is tightened by a fillet. There is a mark on the forehead which has been taken by Marshall as the third eye. On this consideration he has tentatively identified it as the image of Śiva.

Bhita.
Kushaṇa age.
Marshall, 2, pl. XXIII, 42, 1915.

(Fig. 105) A terracotta male figurine standing in a frontal attitude. Its left leg from the knee downwards and right leg from the ankle downwards are broken. Its upper body is nude and lower body seems to be nude though the sex-organ is not indicated. Its ears are elongated and arms end in elbow-points.

Bhita.
Kushaṇa age.
Marshall, 2, pl. XXIII. 34, 1915.

(Fig. 106) A terracotta circular plaque representing, on one side, a female figurine in high relief. In place of the head there is a full-blossomed lotus with petals falling over shoulders. Its arms and legs are outstretched. It is a completely nude figurine and special care has been taken to show the sex-organ in nudity. The breasts are fully developed and the navel is indicated. It wears armlets, anklets and girdle.

Bhita.
Kushaṇa age.
Marshall, 2, pl. XXIII. 40, 1915.

(Fig. 107) A terracotta specimen on whose back there is the representation of a frog on whose front there is the representation of a squatting female figure. The arms from the elbow-point are raised upwards and the legs are outstretched in a frog-like attitude letting the view of the nude sex-organ in the most emphatic manner. It is an absolutely nude figurine,

Its breasts are fully developed and its navel-mark is prominent. It wears ear-rings, necklace and girdle.

Mathura.
Kushaṇa age.
Codrington, 3, pl. E, figs. 1 and 2, 1935.

(Fig. 108) A standing male figure whose head is gone. It has been identified as Kāmadeva.

Kushaṇa age.
Agrawala, 2, pl. IV. d, 1936.

(Fig. 109) A terracotta specimen representing mother with child. The heads of both mother and child are gone. The upper body of the female figure is absolutely bare while the lower body is clothed. The child is absolutely nude. The huge size of the mother's breasts, the *erectum penis* of the child and the unusually bigness of the child's figure are noteworthy.

Kushaṇa age.
Agrawala, 3, pl. XIII. fig. 45, 1936.

(Fig. 110) A terracotta specimen representing Nāgī standing with five serpent-hoods.

Kushaṇa age.
Agrawala, 3, pl. XIII. fig. 46, 1936.

(Fig. 111) A standing terracotta female figurine whose head, legs, and left hand are gone. Its upper body is bare whereas its lower body is clothed. It wears dog-collared and flowing necklace, beaded and chained girdle. It holds a pūrṇa kumbha in the right arm and there are two fish-marks on the body.

Kushaṇa age.
Agrawala, 3, pl. XV. fig. 48, 1936.

(Fig. 112) A terracotta specimen representing Kuvera and Hāriti.

Kushaṇa age.
Agrawala, 3, pl. XIV. fig. 47, 1936.

(Fig. 113) A terracotta male-head having jaṭā-like hair Probably it represents a mendicant.

Bhita.
Kushaṇa age.
Marshall, 2, pl. XXIII. 43, 1915.

(Fig. 114) A terracotta Buddha figure which is in a fairly good state of preservation. It is a seated image in dhyāna-mudrā pose. It has ushṇīsha, dakshiṇāvarta-mūrddhaja

and possibly ūrṇā which seems to have been mutilated. It wears the saṅghāti. The folds of the drapery are indicated.

Taxila.
Kushaṇa age.
Marshall, 4, pl. XXIV. e, 1916.

(Fig. 115) A terracotta Buddha head having ushṇīsha, dakshiṇāvarta-mūrddhaja, pṛthu-karṇa and ūrṇā.

Taxila.
Kushaṇa age.
Marshall, 6, pl. XXIII. d, 1918.

(Fig. 116) The terracotta head of a boy.

Taxila.
Kushaṇa age.
Marshall, 4, pl. V. a, 1916.

(Fig. 117) A terracotta male head. It is highly protraitive in character.

Taxila.
Kushaṇa age.
Marshall, 4, pl. V. d, 1916.

(Fig. 118) A terracotta male head with the strongly pronounced features.

Taxila.
Kushaṇa age.
Marshall, 6, pl. III. 1918.

(Fig. 119) A terracotta male head with the strongly pronounced features.

Taxila.
Kushaṇa age.
Marshall, 7, pl. VII. a, 1920.

(Fig. 120) A terracotta human mask.

Taxila.
Kushaṇa age.
Marshall, 6, pl. III. d. 1918.

(Fig. 121) A terracotta figurine representing Bodhisattva.

Ushkar.
Kushaṇa age.
Kak, 1, illustratiod no. BC 11, 1923.

(Fig. 122) A terracotta plaque representing the Buddha in high relief. The Buddha is seated in yogāsana with the hands

kept in the dhyāna-mudrā pose. It has ushṇīsha and dakshiṇāvarta-mūrddhaja.

Ushkar
Kushaṇa age.
Kak, 1, illustration no. Bc , 1923.

(Fig. 123) A terracotta standing male figurine. Some portion of the upper and the lower bodies is lost. It is difficult to say whether the upper body was clothed or not. The lower body is undraped.

Kushaṇa age.
Kak, 1, illustration no. Bc 34, 1923.

(Fig. 124) A terracotta male head facing to the front.

Ushkar.
Kushaṇa age.
Kak, 1, illustration no. Bc. 4, 1923.

(Fig. 125) A terracotta male head facing to the front. Probably it represents the head of a monk.

Ushkar.
Kushaṇa age.
Kak, 1, illustration no. Bc. 15, 1923.

(Fig. 126) A female torso.

Dotheri.
Kushaṇa age.
Marshall, 11, pt. I, pl. XIV. a, 1921.

(Fig. 127) A plaque representing a man and a woman.

Bikaner.
Kushaṇa age.
Chandra, 1, pl. XXXV. a, 1922.

(Fig. 128) Head and bust with ear-rings and necklace. The wig-like head-dress is worth noticing.

Bhita.
Gupta age.
Marshall, 2, pt. XXVII. 78, 1915.

(Fig. 129) A terracotta image of Śiva and Pārvatī.

Kosam.
Gupta age.
Banerji, 2, pl. LXX. c, 1917.

(Fig. 130) A terracotta image representing Śiva and Pārvatī. The head and the left side of the body of Pārvatī

are broken. That it represents Śiva and Pārvatī is understood from the presence of the couchant bull and the couchant lion, the respective vāhanas of Siva and Pārvatī. Śiva has probably the jaṭā. It is two handed. Its left hand is broken off and right hand is partly placed with the upper garment. It wears a dhuti and a mantle. The upper body of Pārvatī is bare but a śāḍī is wrapped round the lower body. It wears the dog-collared necklace, the flowing necklace and the anklets.

Bhita.
Gupta age.
Marshall, 2, pl. XXV. 49, 1915.

(Fig. 131) A terracotta panel representing Śiva and Pārvatī.

Rang Mahal.
Gupta age.
Spooner, 4, pl. I, pl. XIII. 2, 1920.

(Fig. 132) Head of Śiva showing the crescent, matted hair and vertical eyes.

Rajghat.
Gupta age.
Agrawala, 6, p. 4, fig. 16, 1941.

(Fig. 133) A terracotta panel representing Vishṇu anantaśāyin.

Bhitargaon.
Gupta age.
Cunningham, 3, pl. XVII—the upper panel, 1880.

(Fig. 134) A terracotta panel showing Kṛishṇa holding with his left hand the mount Govarddhana.

Rang Mahal.
Gupta age.
Spooner, 4, pt. I, pl. XIII. I, 1920.

(Fig. 135) A terracotta panel representing some episode from the Gaṇeśa legend. Gaṇeśa is four-handed. The lower left hand holds the modaka and the upper left hand possibly the ankuśa. There is no emblem in the two right hands but the pose of these two hands is extremely suggestive. The lower right hand having the raised platform threatens the male figure who seems to attack and pursue him and the upper right hand is raised as if to ward off a blow which the other figurine is about to inflict.

Bhitargaon.
Gupta age.
Vogel, 7, fig. 2 on p. 10, 1912.

(Fig. 136) A fragmentary crown of Bodhisattva which is lost. In this crown there is the figure of Dhyānī Buddha Amitābha with the hands held in the samādhi-mudrā.

Rangamati.
Gupta age.
Dikshit, 7, pl. XLIV. f, 1933.

(Fig. 137) A terracotta Buddha figure. According to Vogel it is an inscribed image and from the palaeography of this inscription he ascribes it to the fifth century A.D.

Kasia.
Gupta age.
Vogel, 2, fig. 2 on p. 47, 1908.

(Fig. 138) A terracotta Buddha figure.

Mirpur Khas.
Gupta age.
Cousens, pl. XXXVI. b—the photo on the left side, 1914.

(Fig. 139) A terracotta Buddha figure.

Mirpur Khas.
Gupta age.
Cousens, pl. XXXVI. b—the figure on the top of the right side, 1914.

(Fig. 140) A terracotta Buddha figure.

Mirpur Khas.
Gupta age.
Cousens, pl. XXXVIII. a, 1914.

(Fig. 141) A terracotta seated Buddha figure.

Mirpur Khas.
Gupta age.
Cousens, pl. XXXVIII. C, 1914.

(Fig. 142) A terracotta panel representing a scene from the Rāmāyaṇa. It represents a monkey holding a long mace in both hands and attacking a warrior armed with a sword. The monkey possibly represents Hanumān and the other figure a Rākshasa.

Sahet-Maheth.
Gupta age.
Vogel, 6, pl. XXVII—the lower plate, the photo on the right in the lower half, 1911.

(Fig. 143) A terracotta panel representing one man and one woman. The head of the male figure is mutilated. It wears ear-rings, uttarīya and dhuti. It stands before a female

figure who with bent knees and folded hands asks some favour from him. Vogel identifies this scene as the meeting between Lakshmaṇa and Śūrpanakhā; but the present author believes that it represents the meeting between either Lakshmaṇa and Śurpanakhā or Rāma and Śūrpanakhā.

Saheth-Maheth.
Gupta age.
Vogel, 6, pl. XXVII—the lower plate, the photo on the left in the upper half, 1911.

(Fig. 144) A terracotta panel depicting a scene from the Rāmāyaṇa. Chausa.

Gupta age.
Jayaswal, 1, pp. 148-50, pl., 1932.

(Fig. 145) One man and one woman in the erotic attitude.

Paharpur.
Mediaeval age.
Banerji, 4, pl. LIV. d, 1928.

(Fig. 146) A terracotta panel representing a male figure playing on a flute.

Paharpur.
Mediaeval age.
Dikshit, 3, pl. XXXIV. b, 1930.

(Fig. 147) A terracotta panel representing Bodhisattva Padmapāṇi.

Paharpur.
Mediaeval age.
Dikshit, 3, pl. XXIV. C, 1930.

(Fig. 148) A terracotta plaque representing a moving man in profile. It has large eyes, pointed nose, naturalistic ears, pointed mouth, beard and moustache. It wears a close-fitting cap, long and close-fitting upper and lower trousers. It holds a standard having a banner in the right hand and some unknown object in the left hand. Its left leg is raised upwards and right leg is placed on the surface. The linear composition of the arms and the legs gives a dynamic character to the whole figure.

Kundilnagar.
Mediaeval age.
Bloch, 3, pl. VIII. 1, 1909.

(Fig. 149) A pair of dancers in the frontal attitude. The right figure has large eyes, pointed nose, naturalistic ears and open mouth. The arms and the legs are naturalistically treated. The hair is coiffeured in strands which end in spirals. The

upper body is bare and the lower body is clothed upto the knees. It wears a dog-collared necklace, a flowing necklace, armlets, wristlets and a girdle. The right hand which possibly holds some musical instrument is raised upwards and the left hand which holds the waist has a staff. The body-ornaments, dress and ornaments of the other figure on the left are similar to these of this figure with slight minor difference.

Kundilnagar.
Mediaeval age.
Bloch, 3, pl. VIII. 3, 1909.

(Fig. 150) A lion standing against a tree with the forelegs uplifted and the hind legs kept on the surface. Its tongue is protruding from the mouth. Its mane is indicated and tail ends in a cluster of five bunches of hair.

Kundilnagar.
Bloch, 3, pl. VIII. 5, 1909.

(Fig. 151) A saddled horse moving towards left. The proportionate body, rich caparisons and forceful movement are noteworthy.

Kundilnagar.
Mediaeval age.
Bloch, 3, pl. VIII. 6, 1909.

(Fig. 152) One peacock and one peahen in an amorous attitude. The atmosphere thus created is in keeping with the natural surroundings indicated by two trees on two sides.

Kundilnagar.
Mediaeval age.
Bloch, 3, pl. VIII. 4, 1909.

(Fig. 153) A falcon carrying a heron. The whole effect has been very realistically depicted.

Kundilnagar.
Mediaeval age.
Bloch, 3, pl. VIII. 8, 1909.

(Fig. 154) A terracotta panel representing a pot-bellied figure in a frog-like attitude with the arms in the attitude of raising something.

Mahasthan.
Mediaeval age.
Dikshit, 6, pl. XLII. d, 1933.

(Fig. 155) A terracotta panel representing an old Śabara archer.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLIX, d, 1938.

(Fig. 156) A terracotta panel representing a Śabara woman with a deer.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLIX, f, 1938.

(Fig. 157) A terracotta panel showing one male and another female figurine sitting close to each other.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLI. a, 1, 1938.

(Fig. 158) A terracotta panel showing a man and a woman.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLVIII. d, 1938.

(Fig. 159) A terracotta panel representing a Śabara couple in an amorous attitude.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLIX. b, 1938.

(Fig. 160) A terracotta panel representing a dancing woman and a child standing close.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLI. C, 1, 1938.

(Fig. 161) A terracotta panel representing a monkey who has pulled out a wedge. It represents a story found in the Pañchatantram.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. LII. a, 1938.

(Fig. 162) A terracotta panel representing an entrapped elephant and three mice cutting the cords of the trap.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. LII. 6, 1938.

(Fig. 163) A terracotta panel representing a lion looking into a well.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. LII. d, 1938.

(Fig. 164) A terracotta panel representing a lion peeping out of a cave.
Paharpur.
Mediaeval age.
Dikshit, 8, pl. LII. C, 1938.

(Fig. 165) A terracotta panel representing a deer drinking water.
Paharpur.
Mediaeval age.
Dikshit, 8, pl. LII. f, 1938.

(Fig. 166) A terracotta panel representing a seated monkey holding something in the left hand.
Paharpur.
Mediaeval age.
Dikshit, 8, pl. XXXIX. fig. c-2, 1938.

(Fig. 167) A terracotta panel representing an enraged cobra facing a mongoose.
Paharpur.
Mediaeval age.
Dikshit.

(Fig. 168) A terracotta panel representing Brahmā.
Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLIV. 6, 1938.

(Fig. 169) A terracotta panel representing Vishṇu.
Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLII. d-5, 1938.

(Fig. 170) A terracotta panel representing Śiva.
Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLIV. e, 1938.

(Fig. 171) A terracotta panel showing the standing image of Śiva.
Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLI. d-2, 1938.

(Fig. 172) A terracotta panel showing a ten-handed Śiva-image.
Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLIV. a, 1938.

(Fig. 173) A terracotta panel showing the image of Gaṇeśa.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLIV. d, 1938.

(Fig. 174) A broken image of Buddha.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLV. [illegible], 1938.

(Fig. 175) Bodhisattva Padmapāṇi.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLV. a, 1938.

(Fig. 176) Jambhala.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLV. c, 1938.

(Fig. 177) Tārā.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLIV. C, 1938.

(Fig. 178) Tārā.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLV. e, 1938.

(Fig. 179) Mañjuśrī.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLIV. f, 1938.

(Fig. 180) A terracotta panel representing Gandharva on rhinoceros.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLVI. e, 1938.

(Fig. 181) A terracotta panel showing a Gandharva coupl

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLVIII. C, 1938.

(Fig. 182) Gandharva.

Paharpur.
Mediaeval age.
Dikshit, 8, pl. XLVII. f, 1938.

(Fig. 183) A terracotta Vishṇu.

Sabhar.
Mediaeval age.
Dikshit, 5, pl. XLIX, b, 1931.

(Fig. 184) A terracotta plaque representing Buddha in bhūmisparśa-mudrā.

Raghurampur.
Mediaeval age.
Bhattasali, pl. IX. a, 1929.

(Fig. 185) A terracotta plaque representing Buddha in bhūmisparśa-mudrā.

Nalanda.
Mediaeval age.
Coomaraswamy, 1, pl. XXXIX, no. 21, 1669, 1923.

(Fig. 186) A terracotta slab with five niches having Buddha in bhūmisparśa-mudrā in each niche.

Sabhar.
Mediaeval age.
Bhattasali, pl. X. a, 1929.

(Fig. 187) A terracotta slab having seventeen niches. It contains three figures, in the diagonally arranged rows of three niches, in three different postures, viz., dhyāna, lalita, and mahārāja-līlā. According to Bhattasali they represent the Buddhist trinity Śākyamuni, Mañjuśrī and Lokanātha.

Sabhar.
Mediaeval age.
Bhattasali, pl. X. b, 1929.

(Fig. 188) A terracotta slab representing Buddha with Bodhisattva.

Nalanda.
Mediaeval age.
Marshall, pl. XXI. C, 1922.

(Fig. 189) A terracotta male figure whose head is lost.

Dah Parbatiya.
Mediaeval age.
Banerji, 5, pl. LIV. f, 1928.

(Fig. 190) A flying figure.
Sabhar.
Mediaeval age.
Banerji, 3, pl. LIV. h—the left figure, 1928.

(Fig. 191) A human head.
Sabhar.
Mediaeval age.
Banerji, 3, pl. LIV. h—the right figure, 1928.

(Fig. 192) A terracotta male head.
Bangarh.
Mediaeval age.
Dikshit, 1, pl. XXIX. b, 1924.

(Fig. 193) Female head.
Saheth-Maheth.
Mediaeval age.
Marshall, 1, pl. X. 1, 1914.

(Fig. 194) Human head.
Saheth-Maheth.
Mediaeval age.
Marshall, 1, pl. X. 3, 1914.

INDEX

A

Aba-khel, 42, 76, 78, 79, 102,250.
Abhijñāna-Śakuntalam, 172.
Achaemenean, 112, 141, 160, 161.
Aegis, 183.
Aesop's fable, 242.
Afganisthan, 35, 139, 140, 186.
Africa, 93, 140.
Agade, 115.
Agathokles, 182.
Agrawala, V.S., 166, 192, 218.
Ahura Mazda, 139.
Aiāvata, 89, 90.
Alexandar, 140.
Ali Murad, 24, 32, 33, 42, 64, 65, 79, 250.
Allahabad, 119, 121, 145, 162, 191, 209, 210.
Al-ubaid, 116.
Amaravati, 150, 178, 180, 260.
Amitābha, 219, 257.
Amri, 24, 27, 31, 32, 42, 64, 65, 79, 250.
Amtalikita, 162, 184.
Andhra, 150, 162, 210.
Antialkidas, 162, 183.
Antichus, 140.
Antoinette, 215.
Apollo, 183.
Arab, 68.
Arabian Sea, 35.
Arbela, 140.
Archæological Section, 233.
Archaeological Survey of India, 227.
Artemis, 183.
Aryan, 89, 93, 94, 139, 141.
Aśoka, 140.
Aśokan, 121, 122, 123, 141, 142, 145, 187.
Assam, 227, 228, 235, 236, 237, 244, 251, 253.
Assyrian, 112, 117.
Asthipura, 211.
Atharva-veda, 139, 176.
Attic, 184.
Avalokiteśvara, 248.
Avantipur, 235, 236, 237, 249, 251, 254.
Avantīsvāmī, 235.
Avesta, 139.
Avestan Mithra, 139.
Azamgarh, 192.
Azilises, 177.

B

Babylonian, 50, 112, 117.
Bacchante, 183.
Bachhofer, L., 144, 145.
Bactria, 161.
Bactrians, 139, 140.
Bakarganj, 123, 250.
Bahistan, 140.
Bahriach, 209, 235.
Balasane, 185.
Balor, 36, 42, 64, 65, 72, 74, 79, 99, 250.
Banerji, R.D., 121, 131, 132, 141, 146, 165, 166, 209, 210, 216, 227, 228, 229, 233, 248.
Bangarh, 299, 235, 236, 237, 246, 248, 251, 254.
Bangīya Sāhitya Parishad, 164.
Baphuon, 226, 259.
Barabar, 156, 260.
Baramula, 196, 251.
Barapal, 212, 213, 214, 225, 251, 253.
Baroda State, 3.
Basarh, 110, 111, 112, 124, 125, 128, 142, 144, 145, 151, 154, 155, 156, 157, 191, 193, 197, 198, 207, 250, 253, 259, 260.
Baubo, 16, 17, 80, 134, 173, 174, 254.
Bellamur Rayan Gudda, 3, 4, 13, 15, 19, 22, 23, 250.

Bellary, 3.
Benares, 93, 145, 209.
Bengal, 93, 162, 164, 185, 207, 208, 227, 228, 232, 234, 244, 250, 251.
Bengali, 231, 233.
Berhampore, 207.
Besnagar, 111, 137, 143, 150, 154, 159, 162, 163, 167, 184, 193, 197, 211, 213, 214, 226, 250, 251, 253.
Bhandarkar, D.R., 124, 161, 163, 193, 211.
Bharut, 119, 137, 146, 150, 158, 159, 177, 178, 179, 180, 195, 260.
Bhattiprolu, 122.
Bhandarkar, Sir, R.G., 161.
Bhattasali, N.K., 247.
Bhiknapanari, 123, 228, 142, 250.
Bhilsa, 193.
Bhirmound, 110, 120, 121, 124, 135, 136.
Bhita, 119, 121, 124, 128, 145, 148, 156, 162, 164, 167, 179, 180, 191, 192, 197, 198, 207, 210, 213, 214, 215, 216, 217, 225, 250, 251, 253, 260.
Bhitargaon, 210, 213, 218, 219, 225, 251, 257.
Brahmanical, 214, 216, 223, 224, 225, 226, 229, 243, 246, 256, 257, 258, 259, 261,
Bhoja, 231.
Bhuiyas, 93.
Bihar, 93, 121, 123, 128, 141, 142, 164, 191, 235, 250, 251.
Bijapur taluq, 3.
Bikaner, 197, 205, 207, 211, 251, 253.
Bilsar, 207.
Bindusāra, 140.
Birat, 227.
Bloch, J., 112, 125, 142, 143, 191, 228, 237, 238.
Bodh Gaya, 146, 150, 152, 158, 159, 178, 179, 180, 195, 222, 224, 233, 247, 256, 260.
Bodhisattva, 188, 189, 191, 194, 201, 204, 219, 228, 230, 234, 239, 243, 245, 247, 248, 257, 258.
Bodhitree, 150.
Boghazkoi, 139.
Bogra, 162, 207, 208, 218, 234.
Bombay, 18, 128.
Bombay University Library, 189.
Borovka, G., 185.
Boston Museum of Fine Arts, 126, 164, 171, 234.
Brahmā, 218, 243.
Bṛāhmaṇa Śānti, 179, 230.
Brāhmanī, 73, 94.
Brahmaputra, 244.
Brāhmī, 121, 141, 142, 165, 184.
Bṛihadāraṇyaka Upanishad, 175.
Brahmanical, 207, 214, 216, 222, 223, 224, 225, 226, 221, 243, 246, 256, 257, 258, 259, 261.
Breeks, J.W., 1, 2, 4, 12, 13, 14, 22.
Bṛhadratha, 160.
Brickpatti, 4.
British, 93.
British Baluchisthan, 117.
British Museum, 188.
Buchanon Hamilton, 229.
Budapest, 192.
Buddha, 150, 151, 186, 187, 189, 193, 195, 201, 202, 204, 207, 212, 213, 219, 220, 222, 223, 224, 225, 228, 234, 243, 245, 247, 248, 257, 258.
Buddhism, 151.
Buddhist, 151, 182, 191, 201, 214, 216, 219, 223, 224, 225, 228, 230, 232, 243, 245, 247, 248, 256, 257, 258, 261.
Bühler, G., 122.
Bulandi Bagh, 121, 122, 123, 125, 127, 128, 141, 142, 144, 250.
Buxar, 121, 123, 128.

C

Cambodia, 226, 259.
Cambyses, 140.
Cappadocia, 139.
Cawnpore, 210.
Central Asian, 186.
Central Asiatic, 187, 194, 201.
Central India, 145, 161, 163, 222, 250.
Central Indian School, 197, 237, 253.
Central Indian Type, 248, 254.
Champaran, 164.
Chanda, R.P., 145.
Chandhwan, 42.
Chandra, G.C., 162, 197, 230, 234.
Chandragupta, 140.
Chanhu-daro, 24, 28, 29, 42, 44, 46, 64, 65, 66, 67, 69, 70, 71, 72, 76, 77, 78, 79, 81, 86, 88, 89, 90, 92, 94, 98, 99, 101, 250, 252, 255.
Chausa, 222.
Chiri-damb, 35, 42, 44, 46, 64, 79, 81, 250, 252.
Chichadherai, 42, 64, 65, 75, 79, 86, 88, 250.
Christian era, 41, 162,
Codrington, K. de B., 119, 123, 191.
Contenau, G., 115, 116.
Coomaraswamy, A.K., 117, 122, 124, 126, 127, 137, 151, 153, 157, 165, 166, 173, 174, 182, 186, 192, 207, 208, 210, 211, 212, 226, 227, 234, 259, 260.
Corinth, 140.
Crooke, W., 93, 94.
Culokoka devata, 178.
Cunningham, A., 112, 164, 210, 211, 216, 218, 229, 233, 234, 236,
Curzon Museum, 177.
Cyrus, 140.
Dabar-kot, 39, 40, 42, 45, 61, 64, 79, 103, 250, 252.

D

Dacca, 228.
Dacca Museum, 228.
Dah Parbatiya, 227, 228, 235. 236, 237, 246, 248, 251, 254.
Darius, 140, 160, 161.
Darrang, 227.
Das Gupta, C.C., 1, 113, 164.
Delhi, 207.
Demeter, 183.
Demetrius, 161.
Deogarh, 222, 226, 259.
Dharmapāla, 230, 231, 232, 234.
Dhaulī, 156.
Dhyānī Buddha, 219, 239.
Diderganj, 143, 150, 153, 154, 159, 260.
Digambara, 204.
Dikshit, K.N., 24, 162, 207, 228, 229, 230, 231, 234, 236, 241, 242, 243, 244, 246.
Dimapur, 237.
Dinajpur, 229.
Dion, 162.
Dionysos, 183.
Dioskuroi, 183, 184.
Dolphin, 183.
Dotheri, 197, 251.
Draband, 42.
Dravidian, 141.
Dr. Eugeniue Banasinski, 128.
Dr. Murray, 254.
Durgā, 18, 85, 92.
Dusserah, 18.
Dushyanta, 172.

E

Early Asiatic, 187.
East Java, 226.
Eastern Bengal, 43, 235.
Eastern India, 128, 145, 161, 167, 187, 193, 195.
Ebgodu, 1, 4, 13, 14, 15, 22, 250.
Eygpt, 90.
Egyptian, 49, 95, 107.
Elam, 115, 117.

Epirus, 140.
Eran, 223.
Euphrates, 117.
European, 171.

F

Fabri, C.L., 112.
Far East, 226, 259.
Far Eastern, 226.
Farrukabad, 119, 211.
Fars, 117.
Fatehgarh, 211.
Fleet, J.F., 217.
Foote, R.B., 1, 2, 3, 11, 12, 13, 14, 15, 22, 23.
Francis Hopp Museum, 192.
Frankfort, H., 112.

G

Gadd, C.J., 33, 112.
Gamgita, 178.
Gaṇapati, 89.
Gaṇeśa, 89, 90, 219, 243, 244, 249, 257.
Gandhāra, 35, 186, 187, 191, 193, 196, 212, 225.
Gandharvas, 239, 246.
Gandharan Art, 195, 197.
Gangetic Valley, 111, 145, 251.
Ganges, 121.
Ganges Valley, 118, 138.
Ganguli, M., 174, 175.
Gauhati, 244.
Gautama Buddha, 219.
Garuḍa, 239.
Gedrosia, 34, 35.
Georgian, 214.
Ghazi Shah, 24, 32, 42, 64, 65, 79, 250.
Ghoshi, 192, 197.
Gītagrāma, 164, 167, 250.
Goalbhita, 231.
Gokul, 208, 213, 218, 226.
Golakhpur, 123, 142, 147, 154, 250, 260.
Goldstucker, 161.
Gomal River, 34.
Gonda, 209, 235.
Gondopharnes, 185.
Gontas, 140.
Gorakhpur, 208.
Gordon, D.H., 119.
Govardhana, 257,
Graeco Bacterian, 144.
Graeco Buddhist, 186, 187.
Greeks, 3, 90, 140, 141, 162, 184, 186.
Gudovhara, 185.
Gupta, 26, 196, 207, 208, 209, 210, 211, 212, 213, 214, 216, 219, 222, 224, 225, 226, 229, 230, 232, 233, 236, 237, 238, 251, 253, 257, 259.
Guptan, 123.
Gurjara-Pratīhāra, 231.
Gwaliar State, 163, 193, 211, 222, 250, 251.

H

Hall, H.R., 116.
Hamadragad, 90.
Hanumāna, 93, 221.
Hapta-Hindu, 139.
Harappa, 26, 27, 29, 30, 33, 34, 42, 44, 46, 50, 64, 67, 68, 69, 70, 71, 76, 77, 78, 79, 80, 81, 82, 86, 87, 88, 89, 90, 92, 94, 95, 96, 97, 98, 99, 100, 103, 112, 250, 252.
Hargreaves, H., 41, 70, 193.
Hāriti, 200, 207.
Harsha, 231.
Hashtnagar, 186.
H.E.H. Nizam, 145, 250.
Heliodorus, 162, 184.
Hellenic, 140, 141, 155.
Hellenistic, 140, 141, 155, 157, 161, 170, 181, 182, 183, 184, 185, 186, 187, 190, 194, 195, 196, 198, 201, 202, 203, 204, 205, 212, 253, 259.

Hephaistes, 183.
Herakles, 183, 192.
Hermes, 183.
Herodotus, 140, 185.
Hindu, 244, 245.
Hindus, 19, 87, 93, 139, 229.
Hindusthan, 121.
Hittites, 139.
Hokupoliam Todanad, 2, 4, 5, 11, 15, 20, 22, 250, 251.
Huksha, 188.
Huvishka, 189, 190.
Hyderabad State, 3, 167.
Hyphasis, 140.

I

Inda-ra, 139.
India, 16, 17, 18, 19, 23, 43, 73, 79, 84, 88, 89, 90, 92, 93, 94, 97, 104, 109, 111, 112, 117, 118, 123, 128, 132, 135, 139, 140, 141, 152, 153, 157, 158, 161, 167, 171, 185, 187, 191, 200, 207, 226, 238, 240, 254, 256, 259.
Indian, 19, 47, 73, 84, 85, 104, 111, 112, 121, 133, 135, 136, 137, 138, 140, 144, 147, 151, 152, 153, 154, 155, 156, 157, 159, 160, 161, 162, 166, 174, 175, 178, 182, 184, 185, 186, 187, 190, 194, 196, 198, 201, 202, 203, 204, 205, 226, 227, 232, 233, 234, 236, 237, 238, 239, 240, 246, 253, 256, 258, 259, 260.
Indian Museum, 233.
India (South), 1,4, 18, 19, 23.
Indo-Bactrian, 161, 162, 182, 184, 186.
Indo-Iranian, 117, 139, 186.
Indonesia, 152
Indo-Parthian, 182, 184, 186.
Indo-Scythian, 182, 184, 186.
Indo-Sumarian, 126.
Indra, 89, 92, 139, 179.
Indus, 88, 118.
Indus Valley, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 41, 42, 51, 54, 94, 109, 110, 111, 112, 113, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 130, 131, 133, 134, 136, 138, 139, 141, 142, 144, 146, 148, 157, 159, 160, 161, 165, 167, 168, 170, 173, 249, 250, 251, 252, 253, 254, 255, 256, 258, 259, 260.
Iran, 140.
Iranian, 155.
Ishtar, 16, 17, 80, 81, 116, 134, 173, 174, 254, 255.
Isis, 16, 17, 80, 82, 134, 173, 254, 255.

J

Jaina, 152, 188, 189, 190, 204, 214, 216, 223, 224, 232, 242, 256, 257.
Jambhala, 243, 245.
Janārdana, 244.
Japanese, 53.
Jaulian, 193, 195, 196, 197, 201, 251, 253.
Java, 226, 259.
Jayaswal, K.P., 123, 135, 142, 256.
Jayavarman, 226.
Jemdet Naszer, 68.
Jhaleran, 35.
Jhalwan, 41.
Jhan, 37, 38.
Jhukar, 24, 26, 27, 29, 30, 42, 44, 46, 64, 65, 67, 70, 71, 76, 78, 79, 86, 88, 90, 91, 97, 212, 213, 214, 250, 251, 252.
Jina, 189, 225.
Jina Mahārāja, 223.
Jina Sambhavanātha, 189.
Jina Vardhamāna, 188.

K

Kachhi Kuthi, 210.
Kadamkuan, 123, 242, 244, 250.
Kaiṭabha, 218,
Kalat State, 35, 41.
Kalatuk-damb, 35, 42, 79, 250.
Kālidāsa, 160, 172.
Kalinjar, 234, 235.
Kambhatti Todanad, 4, 5, 11, 15, 17, 20, 21, 22, 23, 250. 251.
Kāmadeva, 192, 199, 200.
Kānyakubja, 231.
Kaudani mound, 39, 40, 42, 45, 46, 61, 64, 79, 81, 250, 252.
Kanishka, 185, 188.
Kautsīputra Bhāgabhadra, 162 184.
Kaṇva, 172.
Kārtikeya, 19, 254.
Kashmir, 195, 196, 197, 204, 235, 242, 251, 253, 257.
Kasia, 207, 208, 213, 219, 224, 251, 257.
Kātyāyana, 160, 161.
Keonjhar, 93.
Khan, H.H., 2.
Kharan, 35.
Kīrtimukha, 239.
Kish, 50, 114, 115, 116.
Kondapur, 167.
Konow, S., 187.
Koratji, 145, 250.
Kosam, 209, 213, 214, 216, 223, 225, 251.
Kramrisch, S., 118, 148, 231, 232, 233.
Krishṇa, 218, 257.
Kshatrapa Patika, 184.
Kulli, 37, 38, 42, 44, 56, 64, 65, 72, 73, 79, 81, 87, 88, 250, 252.
Kulyavāpa, 230.
Kuram river, 34.
Kumāragupta, 223.
Kundilnagar, 228, 235, 236, 251, 253.
Kunhakhilabetta Tuneri, 4, 14, 15, 19, 22, 250, 254.
Kupgal, 3, 4, 13, 14, 15, 22, 23, 250.
Kupiya, 178.
Kurukshetra, 207, 211, 213, 214, 225, 251.
Kushaṇa, 150, 163, 165, 182, 185, 186, 187, 190, 191, 192, 193, 194, 196, 200, 207, 210, 212, 212, 214, 237, 250, 251, 253, 257, 259.
Kuvera, 177, 200.

L

Lakhiyo, 24, 31, 42, 44, 46, 64, 65, 66, 79, 81, 86, 98, 250, 252.
Lakshmaṇa, 221.
Lakshmī, 176, 182.
Lal Chatto, 31,
Langdon, S., 112, 115.
Langur, 93.
Larkana, 29, 212,
Lauriya, 124, 235.
Layriya Nandangarh, 127, 156, 164, 167, 171, 260.
Leeming, Herbert W. 2.
Lingusugar, 3,
Lohri, 24, 31, 42, 64, 65, 79, 250.
Lohumjo-daro, 24, 30, 42, 44. 46, 64, 65, 79, 81, 86, 88, 250, 252.
Lokanātha, 247.
Lomash Rishi, 156, 260.
Loralai, 35, 40
Lord Śākyamuni, 184.
Loriyan Tangai, 186.
Louvre, 138.
Lucknow, 189.

M

Mackay, E., 24, 26, 28, 29, 30, 33, 37 49, 50, 52, 66, 68, 69, 70, 72, 77, 83, 84, 88, 89, 90, 91, 92, 100, 101, 102, 107, 112, 114.

Macedonia, 140.
Madhu, 218.
Madhyadeśa, 231, 232, 233, 236.
Madhyamikām, 161.
Madras, 2, 3, 9.
Magas of Greece, 140.
Māgadhī, 121.
Mahābhāshya, 160, 161.
Mshārāja Bhīmavarman, 233.
Mahārāja Chandra Gupta, 222.
Mahārāja Trikamala, 222.
Mahasthan, 162, 167, 173, 207, 213, 225, 234, 235, 236, 237, 239, 240, 250, 251, 253.
Mahāvīra, 93.
Mahāyāna, 245.
Mahāyāna Buddhist, 230.
Mahendrapāla, 231.
Mahrs, 18.
Mahuri, 3, 4, 10, 13, 15, 19, 22, 23, 250.
Makran, 35, 117.
Mālavikāgnimitram, 160, 161.
Mamallapuram, 18, 85.
Mamane Dheri, 186.
Manjusri, 243, 246, 247.
Mankuwar Image, 223.
Marshall, J.H., 19, 24, 33, 41, 65, 85, 86, 87, 88, 89, 90, 92, 113, 114, 117, 119, 120, 145, 155, 162, 164, 170, 171, 177, 179, 191, 193, 194, 195, 197, 199, 200, 201, 209, 210, 214, 215, 234, 235, 248, 257.
Mashak, 24, 31, 42, 64, 65, 79, 250.
Maski, 145, 250.
Mastung, 41.
Mathura, 128, 165, 166, 167, 178, 179, 180, 188, 189, 190, 191, 192, 196, 197, 198, 199, 223, 250, 253, 260.
Maues, 184, 185.
Maurya, 18, 85, 109, 110, 111, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 130, 131, 136, 138, 139, 140, 143, 144, 145, 146, 148, 151, 152, 153, 155, 156, 158, 159, 160, 165, 166, 167, 168, 170, 171, 173, 187, 250, 251, 252, 253, 255, 256, 258, 260.
Mauryan, 119, 145, 210.
Mazena-damb, 38, 42, 64, 65, 72, 73, 79, 87, 88, 250.
Mazundar, N.G., 26, 27, 28, 29, 30, 31, 72, 78, 164, 166.
Medak, 167, 171, 173, 177, 208, 212.
Medh, 208.
Medo-persian, 140.
Mehi, 38, 42, 44, 45, 46, 56, 64, 65, 79, 81, 87, 88, 99, 100, 101, 103, 250, 252.
Menander, 161.
Men-damb, 37, 42, 44, 56, 64, 79, 87, 88, 103, 250, 252.
Mesopotamian, 39, 68, 88, 89, 117.
Middle East, 19, 88.
Mirapur Khas, 207, 212, 213, 214, 219, 220, 224, 225, 226, 251, 257.
Mi-it-ra, 139.
Mitani, 139.
Mithuna, 144, 151, 256, 257.
Mitra, P., 1.
Moga, 184.
Moghul-ghundai mound, 39, 40, 42, 45, 61, 64, 65, 75, 79, 81, 87, 88, 250, 252.
Mohenjo-daro, 24, 26, 27, 28, 30, 31, 33, 42, 44, 45, 46, 49, 64, 65, 66, 67, 68, 70, 71, 72, 76, 77, 78, 79, 81, 82, 83, 85, 87, 88, 89, 90, 91, 92, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 110, 111, 112, 113, 114, 115, 116, 250, 252, 255.
Montogomery, 33.

Morgan, J. De., 116.
Muhammadan, 41.
Munn, L., 145.
Murray, M., 16, 80.
Murshidabad, 164.
Mussallapur, 123, 250.
Muttra, 177.
Muzaffarpur, 142, 191.
Nadubetta, 4, 5, 9, 11, 12, 13, 14, 15, 22, 23, 250, 251.

N

Nāga, 239.
Nāgarāja, 178.
Nagari, 124, 163, 167, 250.
Nāgī, 200.
Nakshi-Rustam, 140.
Nal, 36, 38, 41, 42, 64, 70, 79, 86, 88, 89, 99, 250.
Nalanda, 234, 235, 236, 237, 246, 247, 251, 254, 257.
Nandangarh, 135.
Nanda, 140.
Na-sa-at-ti-ia, 139.
Nāsatya, 139.
Nāthasarmā, 230.
Nazim, M., 34.
Near East, 19, 88, 115, 116, 117, 258.
Nemean lion, 192.
Nike, 183.
Nile, 117.
Nilgiri Hills, 2, 4, 5, 9, 10, 11, 12, 13, 15, 17, 19, 20, 21, 22, 33, 250, 251.
Nippur, 137.
Nokjo Shah Dinzai, 37, 42, 44, 56, 64, 76, 78, 79, 103, 250, 252.
North Bengal, 231, 235.
North Baluchisthan, 34, 35, 39, 87.
North West Frontier Province, 34, 250, 251.
North Western India, 120, 128, 129, 138, 140, 161, 164, 167, 182, 184, 193, 257, 259.
North Western Indian School, 197, 201, 204, 105, 253.
Northern India, 140, 251.
North Indian, 228, 237, 248 254.

O

Ompur, 231.
Oxford, 166.

P

Padmapāṇi, 239, 243, 245.
Page, J.A., 125, 141.
Paharpur, 227, 228, 229, 230, 231, 232, 234, 235, 236, 237, 238, 239, 240, 241, 242, 245, 246, 248, 251, 253, 254.
Pāla, 229, 230, 232, 233, 234, 235, 236, 244.
Pallas, 183.
Panataran temple, 226, 259.
Pañchatantram, 241, 242.
Pantaleon, 182.
Parameśvara, 218.
Parkham Yaksha, 153, 154, 187, 260.
Pārsavas, 139.
Parthavas, 139.
Parthian, 140, 195.
Parthivas, 139.
Pārvatī, 89, 209, 210, 216, 217, 218, 223, 225, 257.
Pataliputra, 124.
Patañjali, 160, 161.
Patika, 184.
Patna, 121, 123, 136, 141, 142, 153, 154, 260.
Patna College, 141, 142, 250
Patna Museum, 122.
Patna Yaksha, 187.
Pehoa, 211.
Periano-Ghundai mound, 39, 40, 42, 45, 61, 64, 65, 75, 79, 81, 86, 88, 91, 92, 94, 250, 252.
Persepolis, 140.
Persia, 139, 140, 215.
Persians, 139, 140, 141.

Persian Gulf, 139.
Persis, 117.
Perso-Hellinistic, 144, 145, 157, 158, 161, 163, 178, 259.
Peshwar, 128, 250.
Pharaohs, 117.
Philadelphos, 140.
Pir Sultan mound, 197, 251.
Poland, 128.
Poseidon, 183.
Prah Vihar, 226, 259.
Prajāpati, 175.
Pṛithivī, 199, 257.
Pṛthudaka, 211.
Ptolemy, 140.
Punjab, 24, 27, 33, 42, 79, 87, 88, 186, 250, 251, 252.
Pushyamitra, 160, 161.

Q

Quetta-Pishin, 41.

R

Raghurampur, 228, 235, 236, 237, 246, 247, 251, 254.
Raichar Doab, 3.
Rajasan, 228.
Raj-ghat, 213, 214, 216, 217, 218, 226, 251.
Rajputana, 163, 195, 197, 250, 253.
Rajshahi, 227, 229.
Rākshasa, 221.
Rākshasī, 221.
Rāma, 93, 221.
Ramachandran, T.N., 192.
Rāmāyaṇa, 207, 209, 220, 221, 222, 226, 259.
Rāmī, 230.
Rampurva, 123, 256.
Rangamati, 207, 213, 219, 225, 251.
Rangmahal, 211, 212, 213, 214, 216, 217, 218, 226, 251, 257.
Rangpur, 227.
Rāvaṇa, 93.
Rawlinson, G., 185.
Rig-veda, 92, 139, 176.
Rivers, W.H.R., 18.
Roman, 186,
Roy Choudhury, H.C., 161.

S

Śabaras, 93, 240.
Sabarmati, 3.
Sabhar, 228, 235, 236, 237, 246, 247, 248, 251, 254, 258.
Saheth-Maheth, 207, 209, 210, 213, 214, 220, 225, 226, 235, 236, 237, 248, 251, 254, 259.
Sahni, D.R., 33, 68, 92, 196, 213, 235.
Saivism, 88.
Sāketa, 161.
Śākyamuni, 247.
Salle-de-Sarzee, 137.
Salem, 2, 9.
Salmony, A., 127.
Sampur, 41, 42, 250.
Sanchi, 119, 146, 150, 151, 156, 158, 159, 162, 164, 178, 179, 180, 195, 260.
Sankisa, 156, 164, 167, 180, 191, 197, 198, 211, 213, 225, 250, 251, 253.
Sapta-Sindhavan, 139.
Sarkala mound, 39, 41, 42, 65, 75, 79, 87, 88, 250.
Sargonic, 115.
Sarnath, 18, 85, 123, 144, 145, 154, 155, 156, 157, 188, 213, 223, 235, 250, 251, 259, 260.
Sassanian, 185.
Sastri, H., 121, 131, 132, 142, 146, 191, 208, 211.
Śatapatha Brāhmaṇa, 176.
Scotforth Estate, 2.
Scythian, 185, 190, 195.
Seleucid, 140, 161.
Sena, 232, 232.
Shah, 37.
Shahabad, 93, 222.

Shahadinzai, 38.
Shah Hasan, 31.
Shah-Ji-Ki-Dheri, 186, 193, 197, 201, 250, 253.
Shahi Tump, 36, 38, 42, 64, 65, 72, 73, 74, 79, 89, 88, 250.
Shevaory Hills, 2, 4, 9, 15, 17, 22, 23, 250, 252.
Siah-damb, 37, 38.
Sind, 24, 27, 29, 42, 79, 88, 212, 250, 251, 252,
Sindhu, 139, 160.
Singbhum, 93.
Sirima devata, 178.
Sirkap, 137.
Sistan, 35, 39.
Sītā, 93.
Śiva, 19, 73, 87, 89, 135, 182, 200, 209, 210, 216, 217, 218, 223, 225, 243, 244, 254, 257.
Skarah Dheri, 186.
Smith, V.A., 33, 161.
Sohr Damb, 41.
South India, 134, 250, 251, 255, 259.
Southern Baluchisthan, 87.
Southern Persia, 117.
Spet damb, 37, 42, 64, 65, 72, 74, 79, 99, 250.
Spooner, D.B., 125, 143, 196, 211, 212, 217.
Sravasti, 210.
Sreekala, 64.
Śrī Bhairava, 233.
Srinagar, 196.
Śrī Pratap Singh Museum, 196.
Srivastava, H.L., 34.
Stein, A., 34, 35, 36, 38, 39, 40, 41, 42, 73, 74, 75, 89, 117, 118.
Sternbach, L., 128, 167, 197, 293.
Suchiloma, 178.
Sudasana, 178.
Sumer, 161.
Sumerian, 39, 112, 113, 114, 115, 117, 118, 141, 258.
Śuṅga, 16, 79, 122, 131, 146, 150, 152, 159, 160, 161, 162, 163, 164, 165, 166, 167, 171, 178, 180, 181, 210, 250, 251, 252, 256, 257, 259, 260, 261.
Surjangal mound, 39, 40, 42, 45, 61, 64, 65, 75, 79, 87, 88, 103, 250, 252.
Śūrpanakhā, 221.
Sūrya, 152, 233, 256.
Sūryavarman, 226.
Susa, 137.
Syria, 182.

T

Taittirīya Saṃhitā, 176.
Takacs, Z. De., 192.
Takht-I-Bahi, 185.
Takshśilā, 162, 184.
Tantrākhyāyika, 242.
Tārā, 243, 245.
Taxila, 110, 120, 124, 128, 136, 138, 164, 167, 177, 184, 193, 195, 196, 197, 201, 250, 251, 253.
Tell-el-obeid, 116.
Tepe Musian, 35.
Theos of Syria, 140.
Thomas, N.W., 93.
Tigris, 243, 245.
Todas, 18, 19.
Togo, 93.
Toramāna, 223.
Trihni, 31.
Triton, 183.
Tuneri, 2.

U

Udaipur State, 163, 250.
Udaygiri, 222.
United Province, 128, 145, 162, 164, 191, 192, 208, 209, 210, 211, 235, 250, 251.
Upanishads, 151.
Uru-w-Na, 139.
Ushakar, 196, 197, 251, 253.

V

Vāhana, 18, 73.
Vaisālī, 207.
Vaishṇava, 184, 229
Vaishnavism, 162.
Vajrāsana-Vihāra, 247.
Vāmanāvatāra, 222.
Varāha, 223, 225.
Varuṇa, 139.
Vastika, 160.
Vāsudeva, 162, 184, 185, 190.
Vasudharā, 200.
Vasumitra, 160, 161.
Vata Gohali, 231.
Vata Tirath, 211.
Vats, M.S., 34, 100.
Veda, 139.
Vedic Age, 88, 139.
Vedic Aryan, 88.
Vedic Mitra, 139.
Venus, 129.
Vidiśa, 180.
Vihāra, 231.
Vima Kadphises, 185.
Vishākapi, 92.
Visakhasa, 123, 142.
Vishṇu, 218, 222, 226, 228, 233, 243, 244, 246, 257, 258, 259.
Vogel, J. Ph., 152, 172, 208, 209, 210, 219, 221, 222, 226, 259.

W

Waziristan, 34, 42, 79, 250.
Western Asiatic, 112, 113, 117, 136, 137, 138, 139, 156, 157, 161, 180, 258, 259,
Western India, 167
Westmacott, E.V., 229,
Wooley, C.L., 116.

X

Xerxes, 140.

Y

Yājñavalkya, 175.
Yansha, 136, 153, 178, 234.
Yakshī, 112, 137, 143, 182.
Yakshmi, 149, 150, 151, 153, 154, 159, 164, 179, 180, 256, 260.
Yama, 18.
Yavanas, 160, 161, 162.
Yazdani, G., 167.
Yogic, 256.
Yonas, 141.

Z

Zayak, 35, 42, 64, 65, 72, 73, 79, 91, 250.
Zeus, 183.
Zhob, 35, 38, 39, 40.
Zik, 36, 42, 64, 65, 72, 73, 79, 87, 88, 250.

Fig. 1

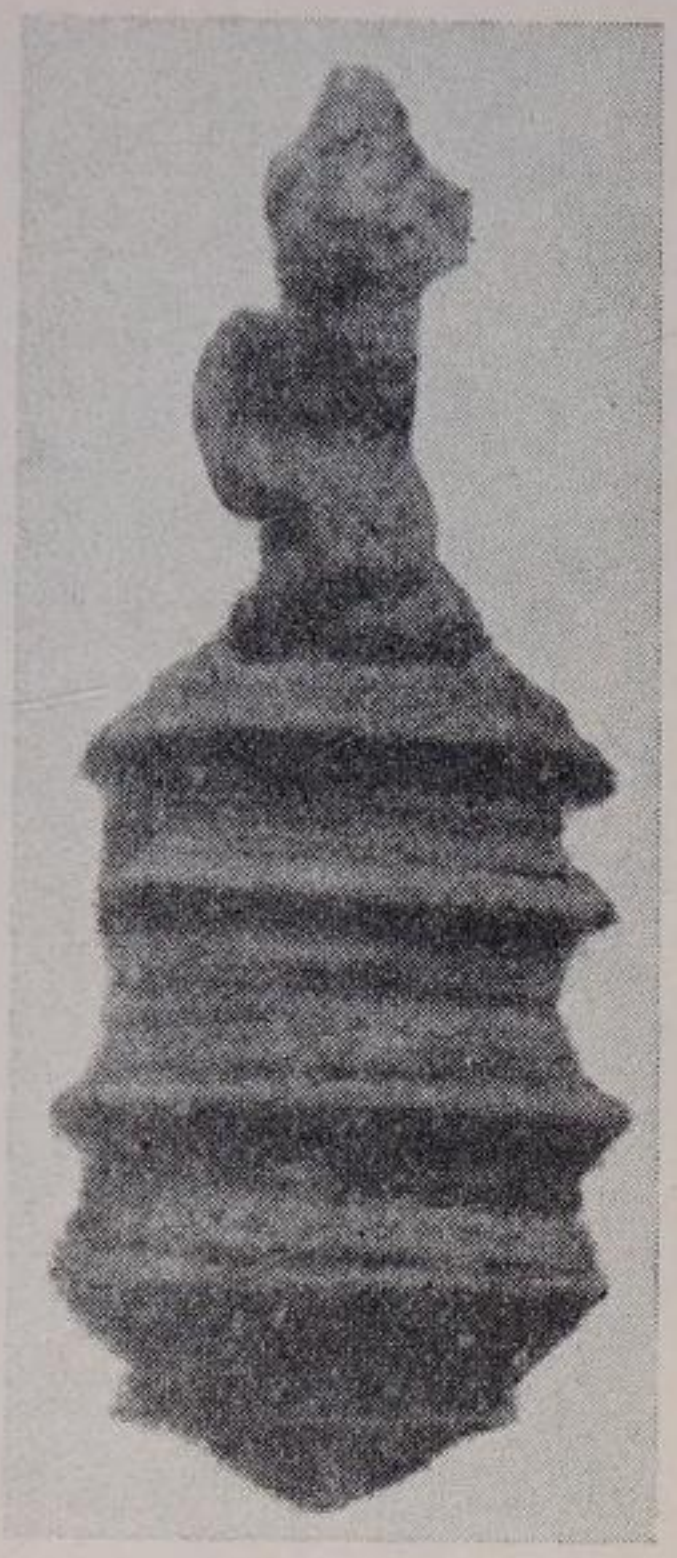

Fig. 2

Fig. 3

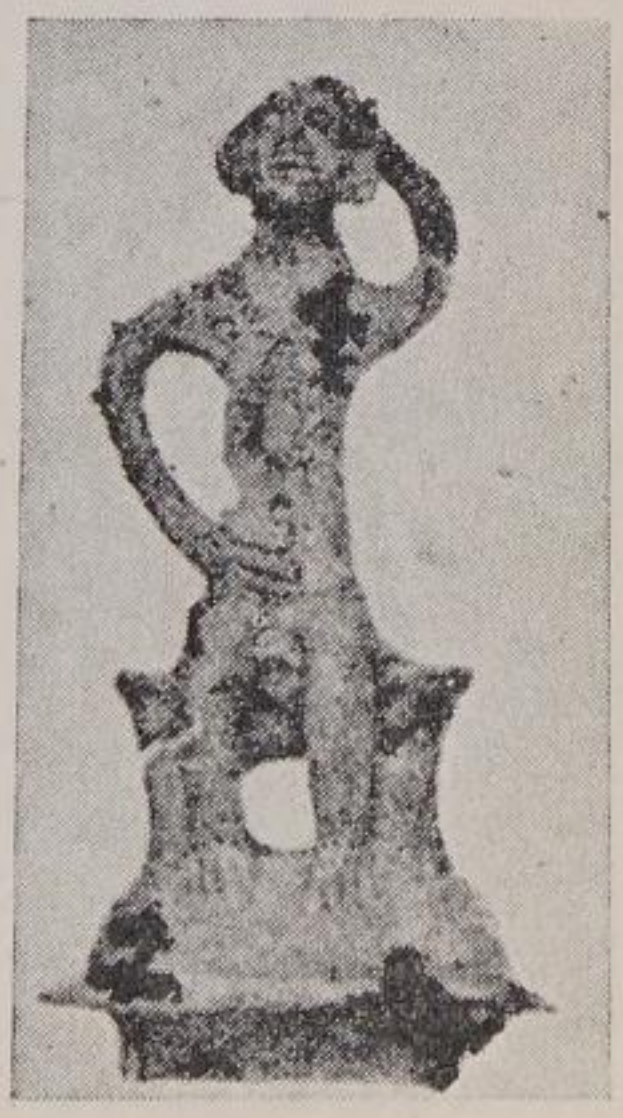

Fig. 4

Fig. 5

Fig. 6

Fig. 7

Fig. 8

Fig. 9

Fig. 10

Fig. 11

Fig. 12

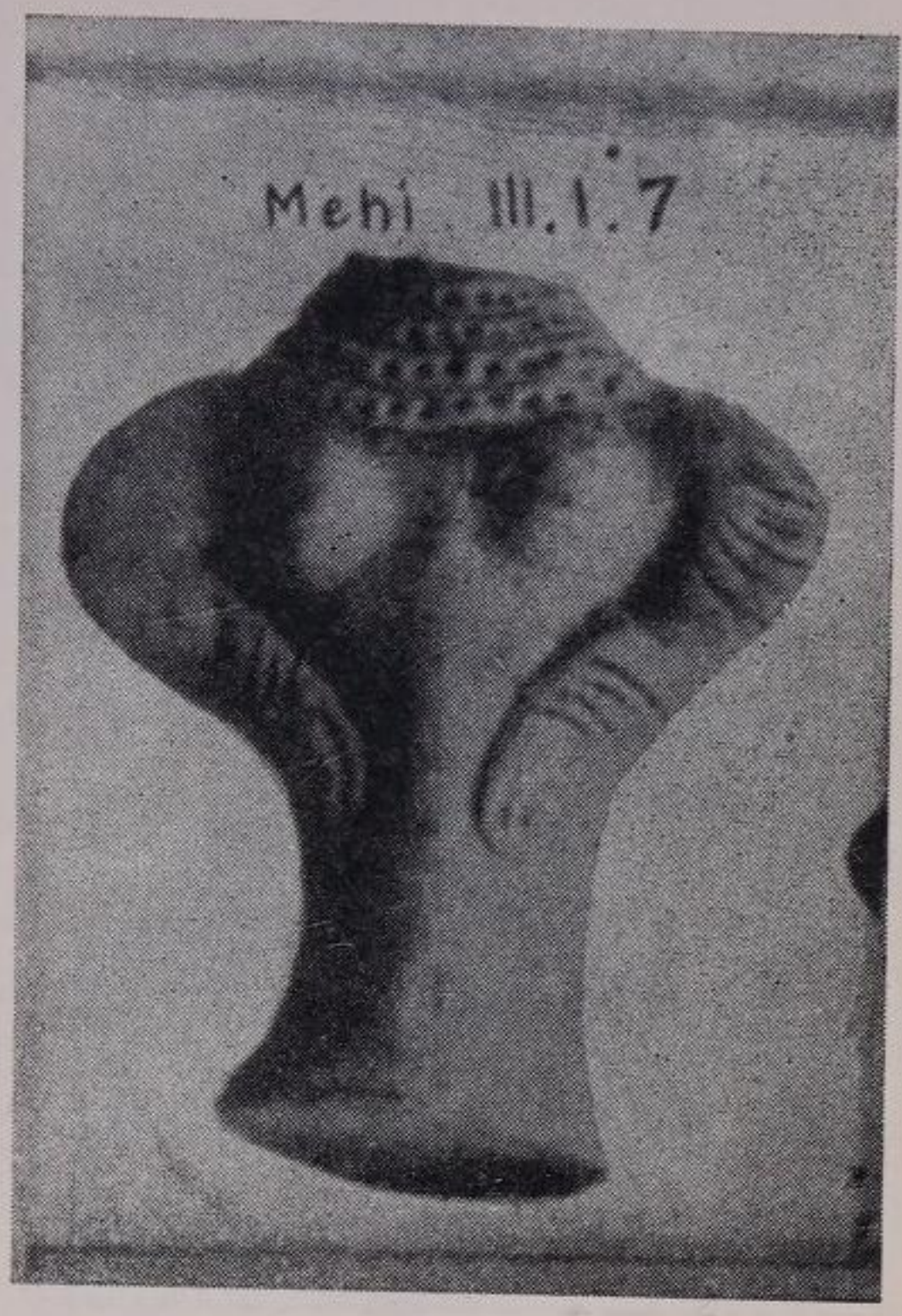

Fig. 13

Fig. 14

Fig. 15

Fig. 16

Fig, 17

Fig, 18

Fig. 19

Fig. 20

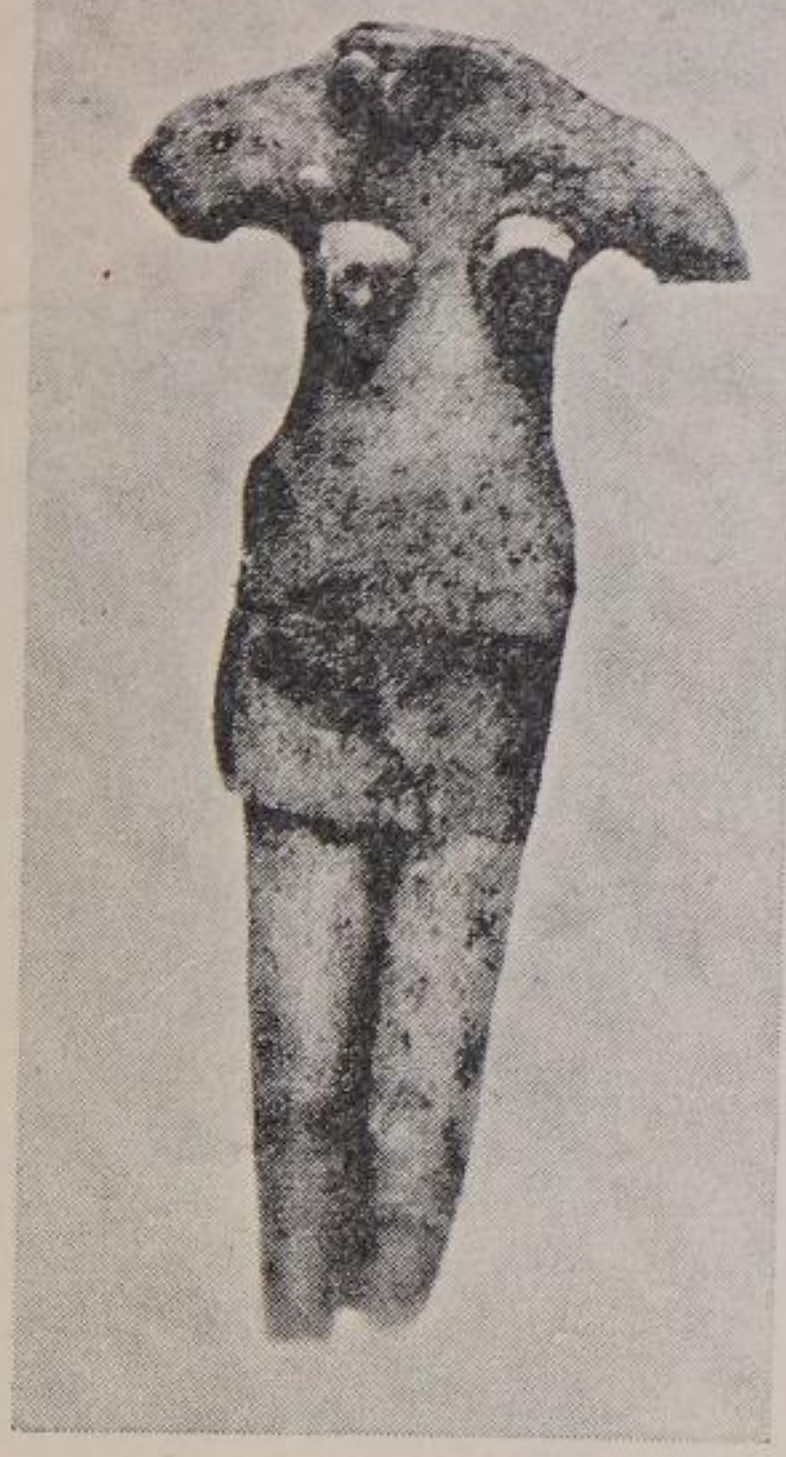

Fig. 21

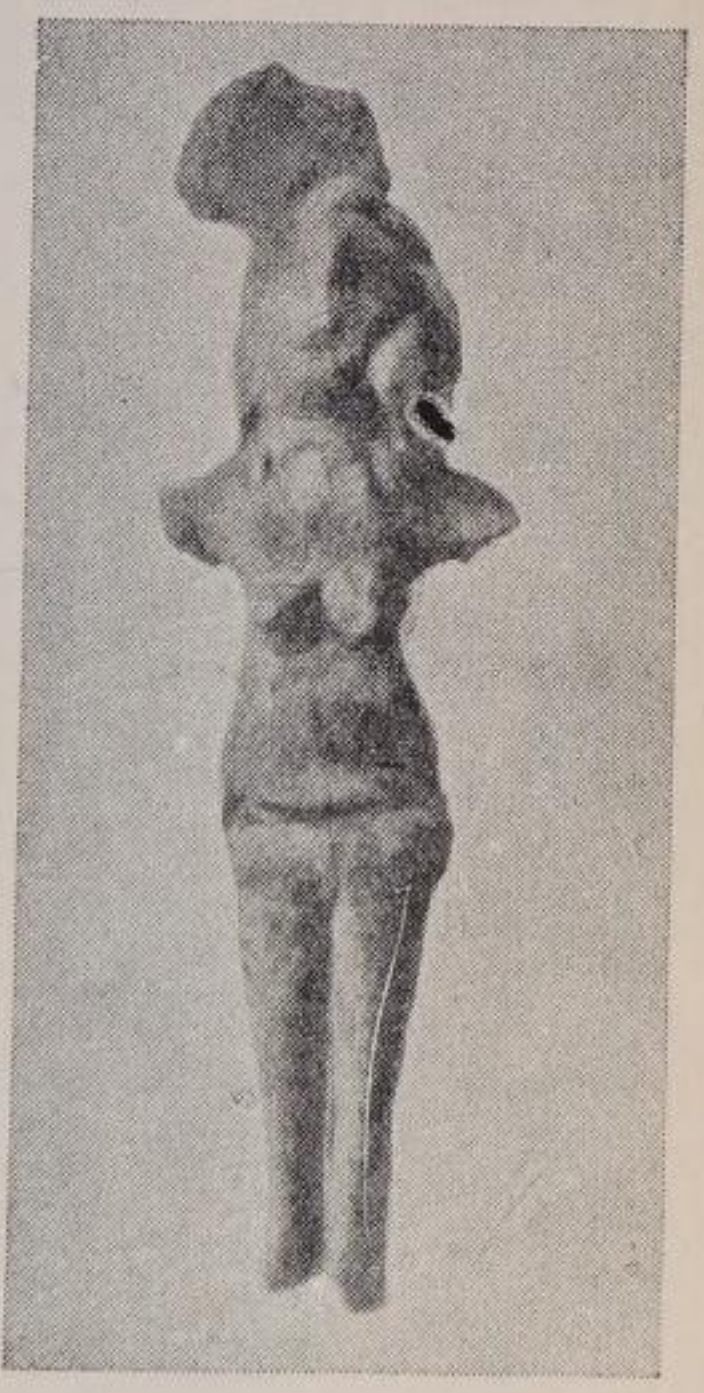

Fig. 22

Fig. 23

Fig. 24

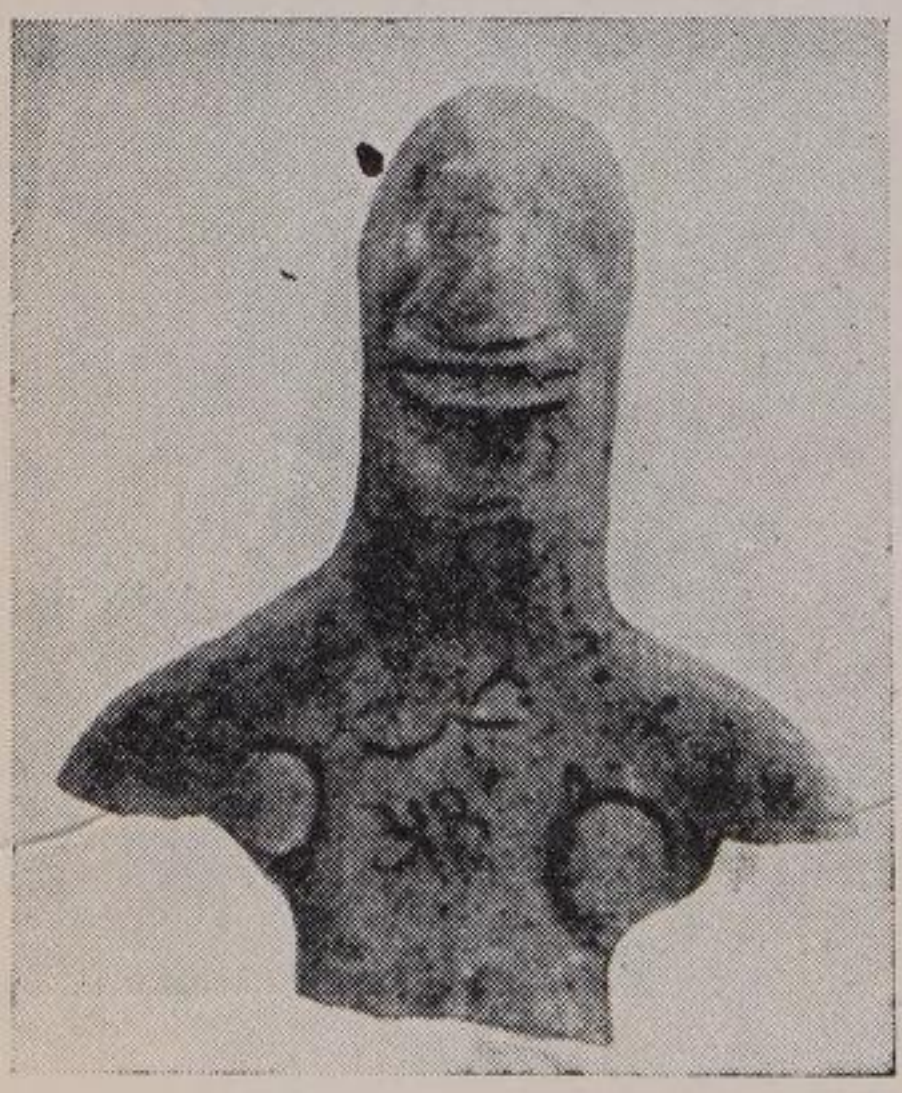

Fig. 25

Fig. 26

Fig. 27

Fig. 28

Fig. 29

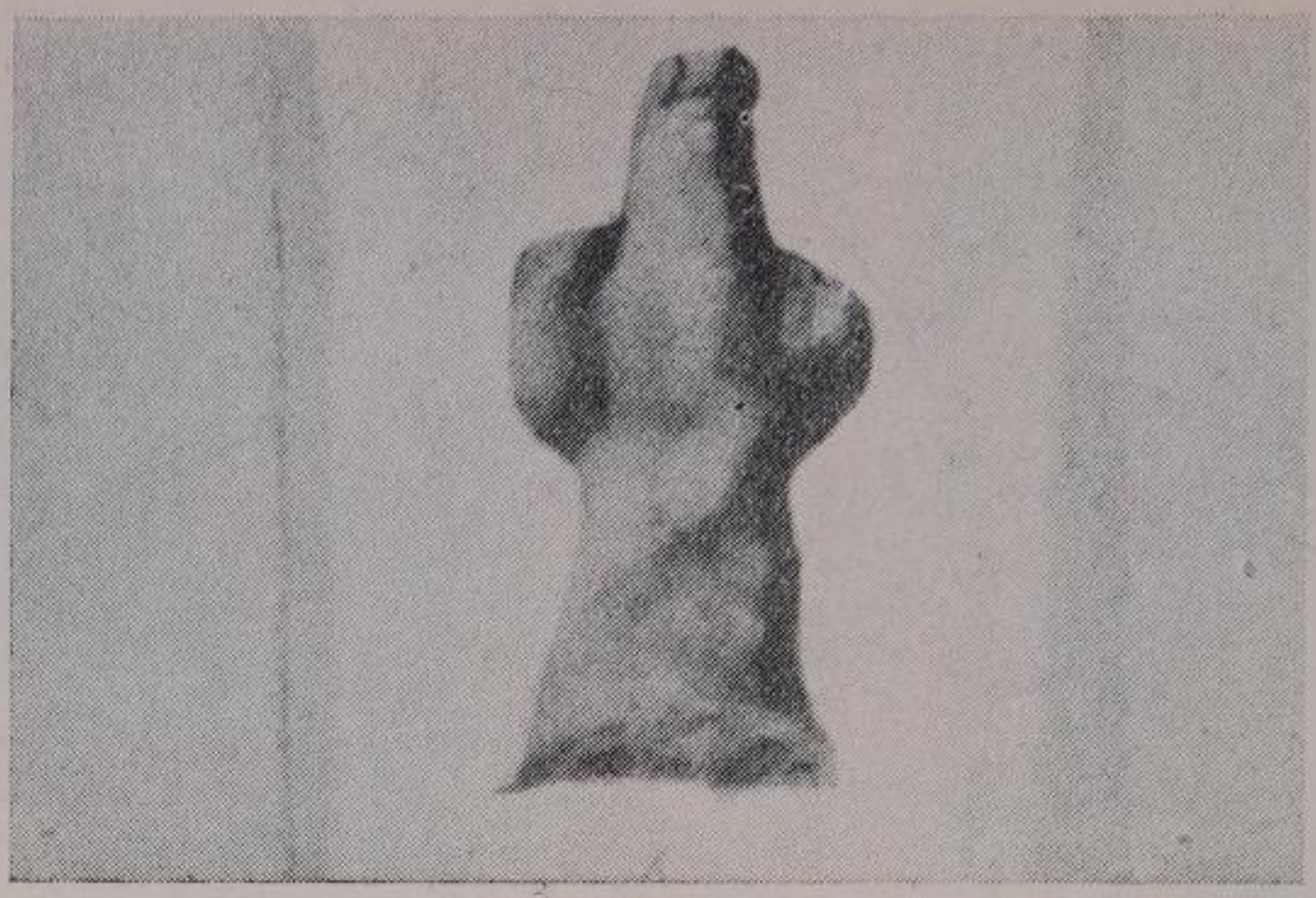

Fig. 30

Fig. 31

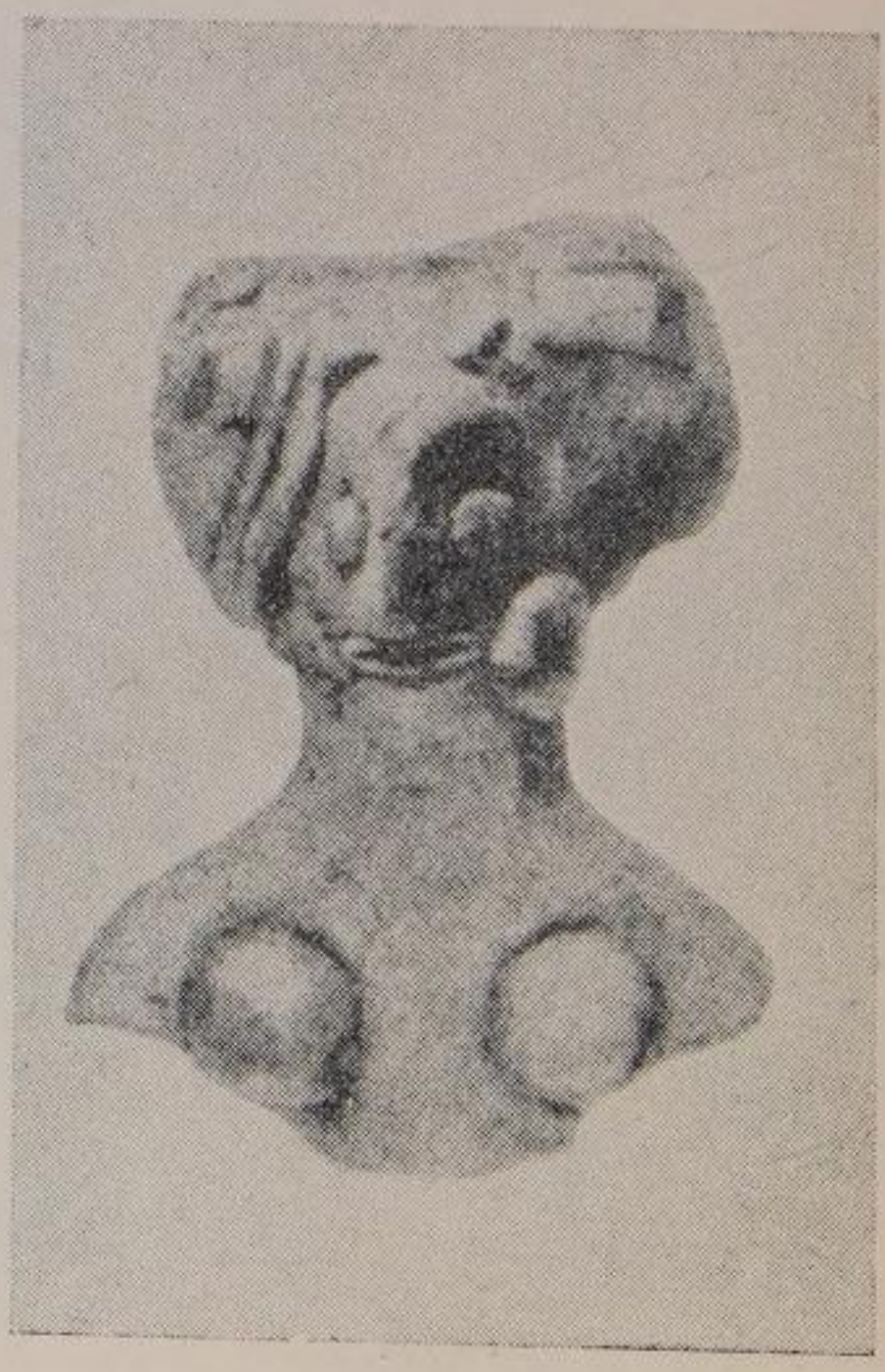

Fig. 32

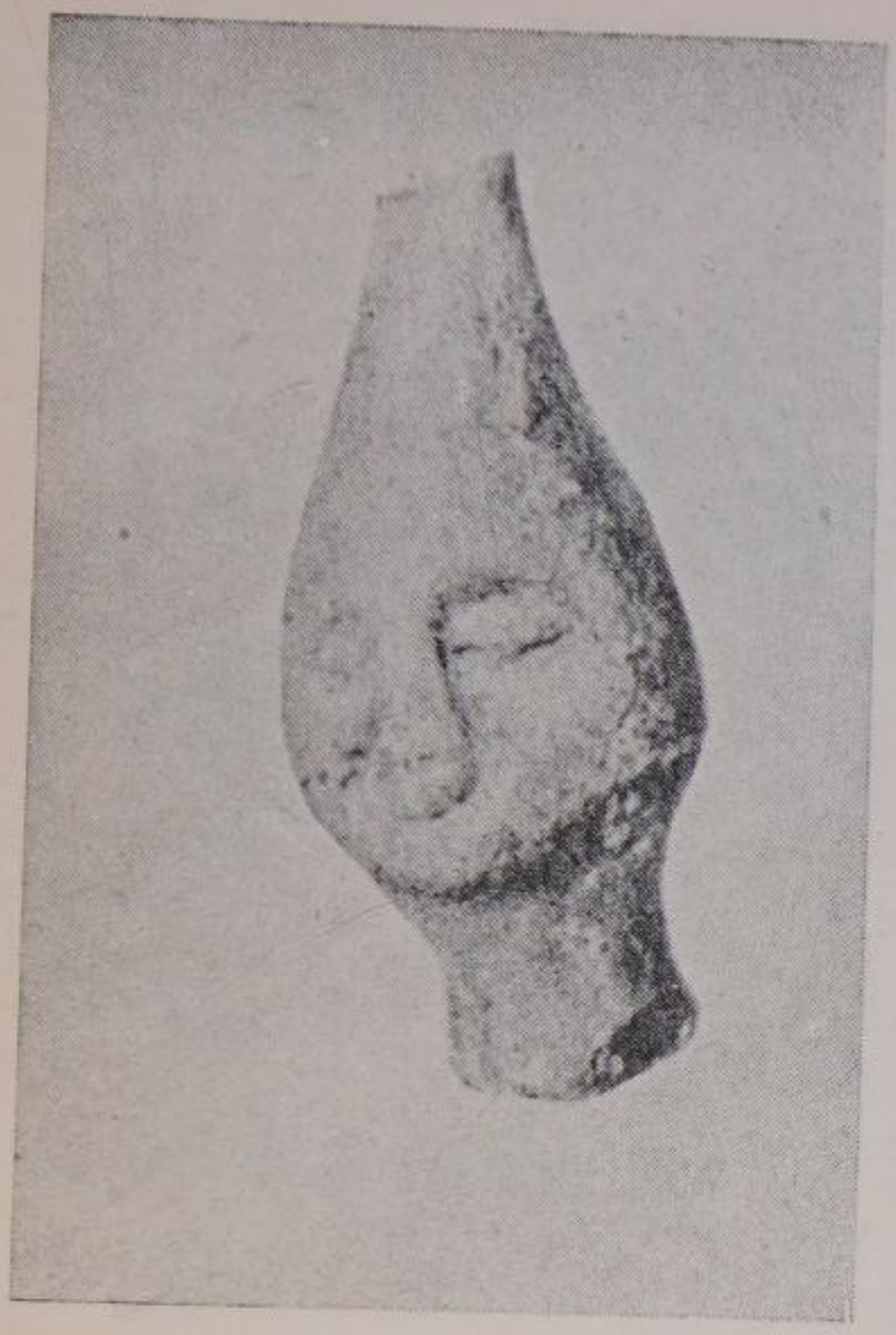

Fig. 33

Fig. 34

Fig. 35

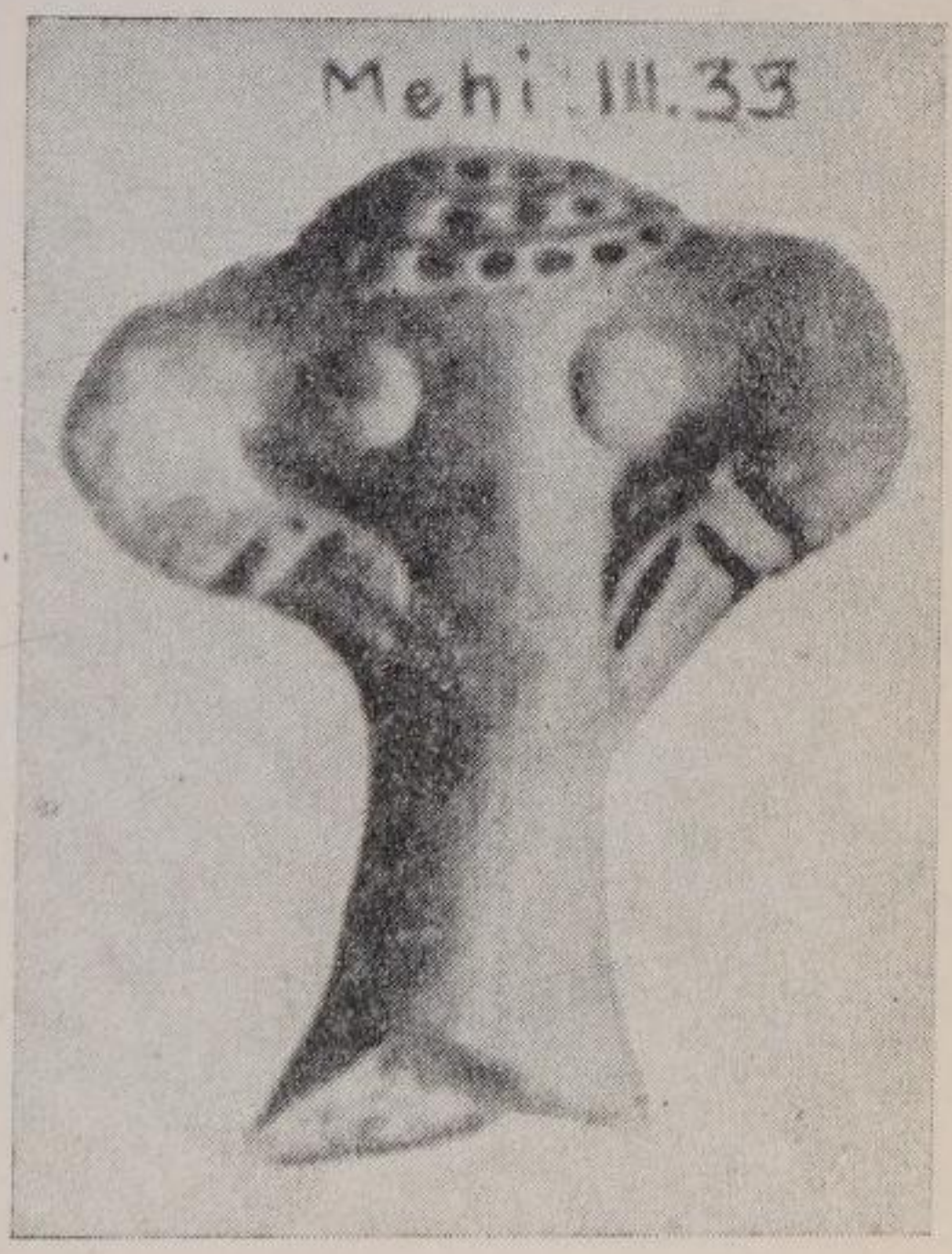

Fig. 36

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

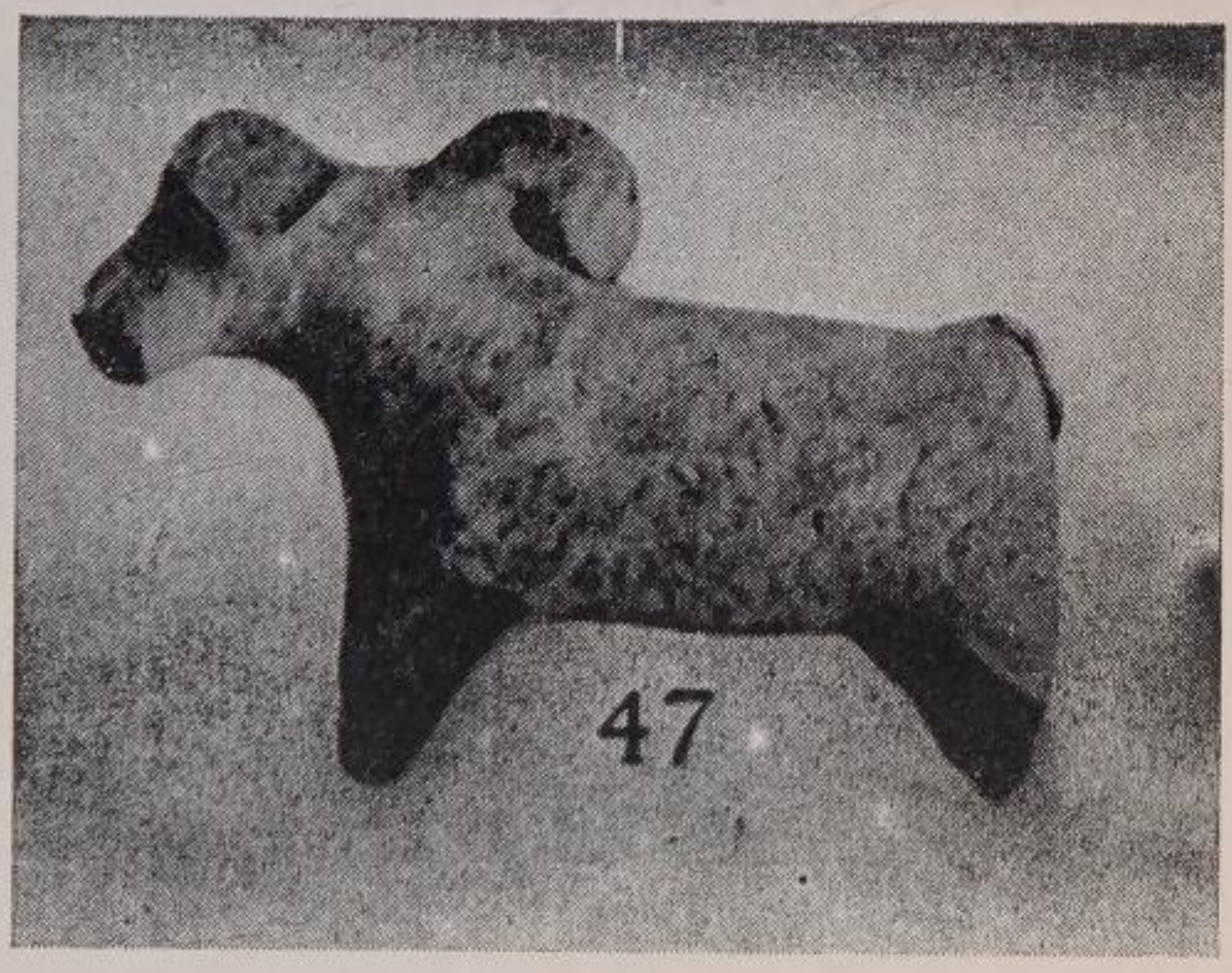

Fig. 43

Fig. 48

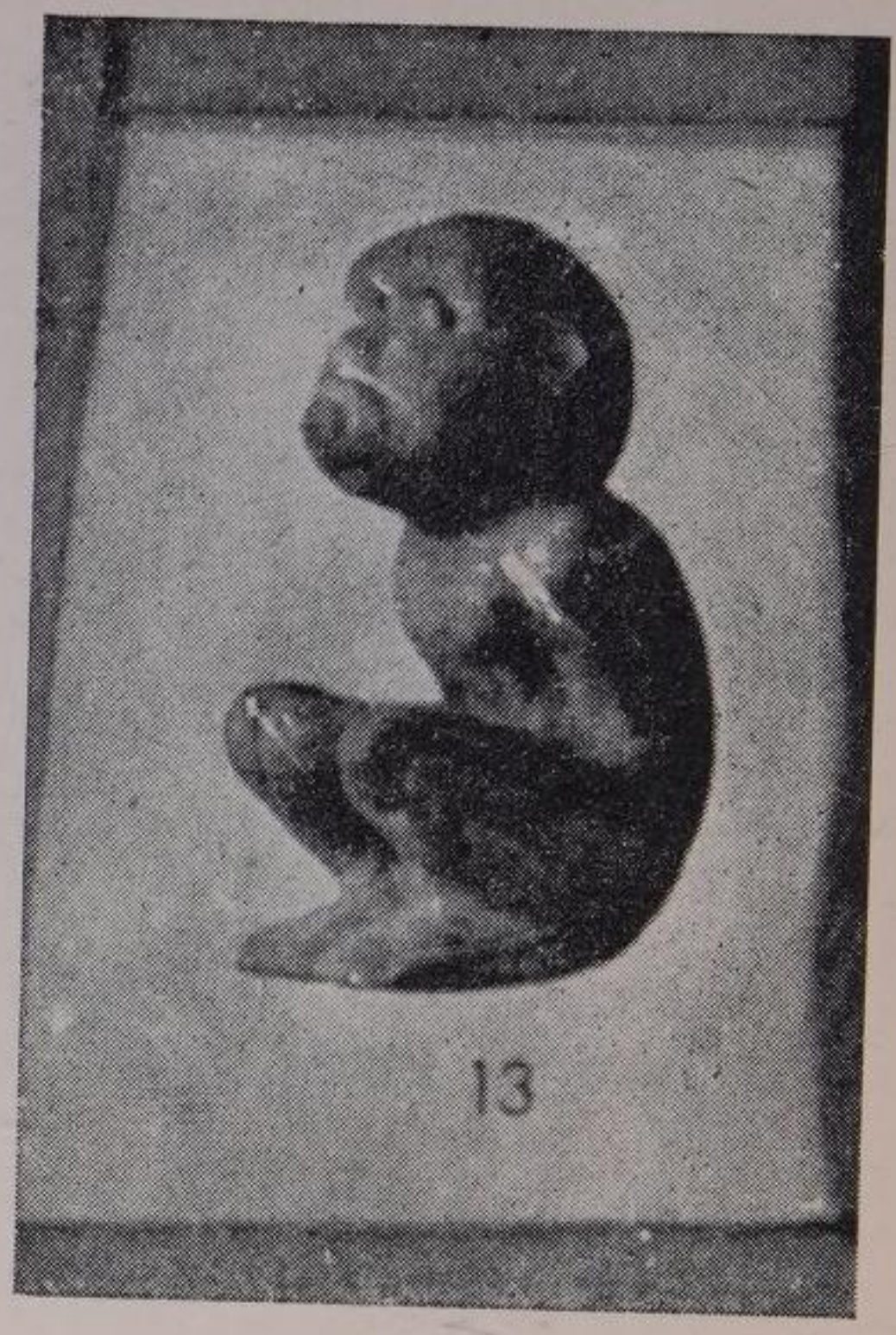

Fig. 49

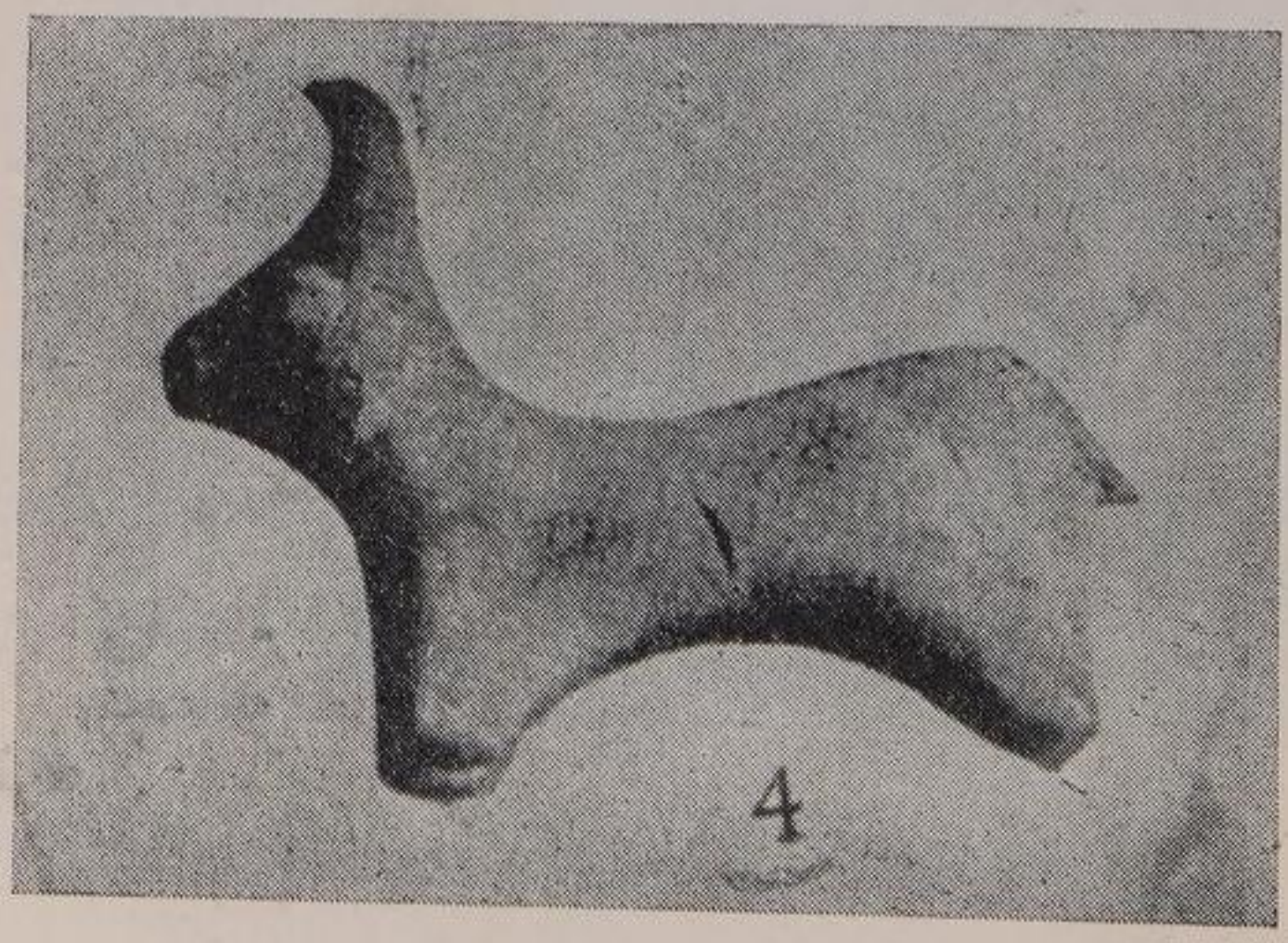

Fig. 50

Fig. 51

Fig. 52

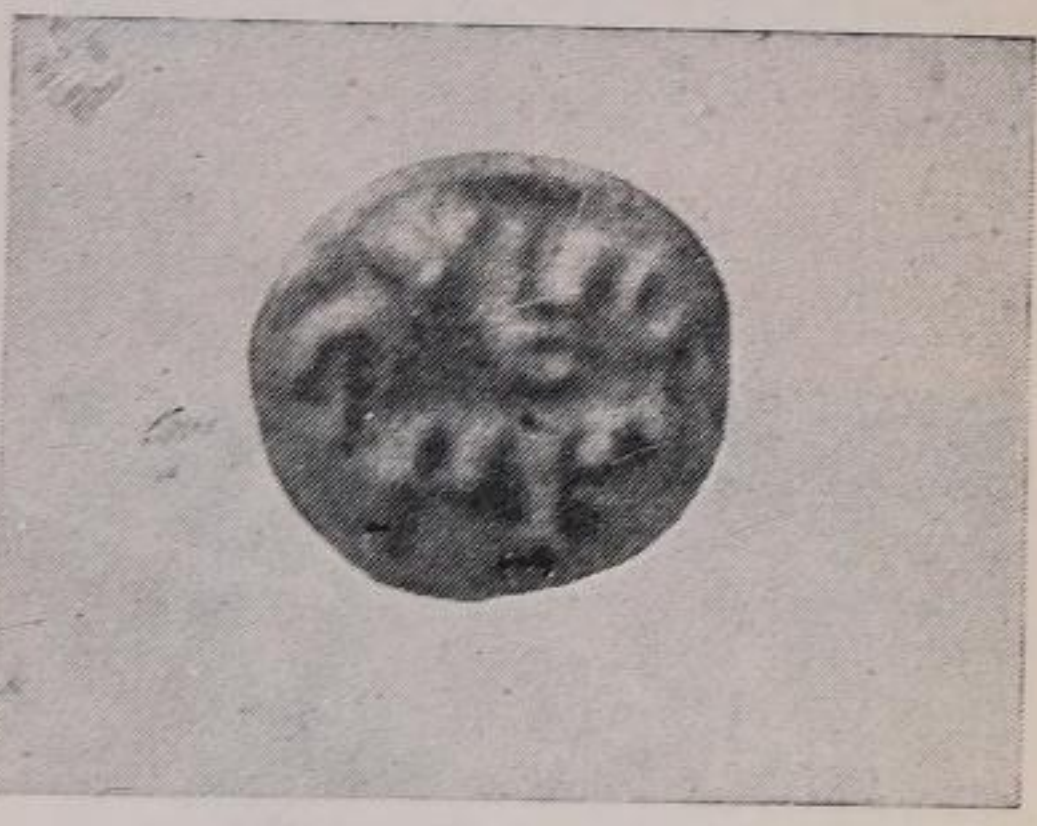

Fig. 53

Fig. 54

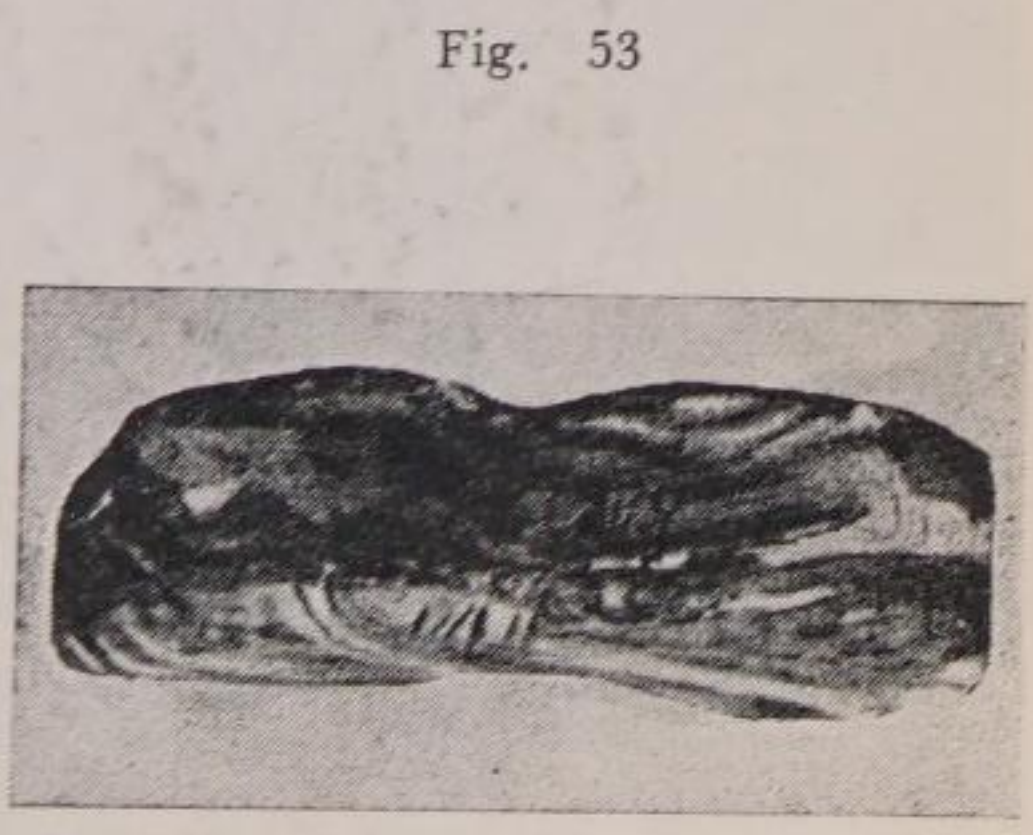

Fig. 55

Fig. 56

Fig. 57

Fig. 58

Fig. 59

Fig. 60

Fig. 61

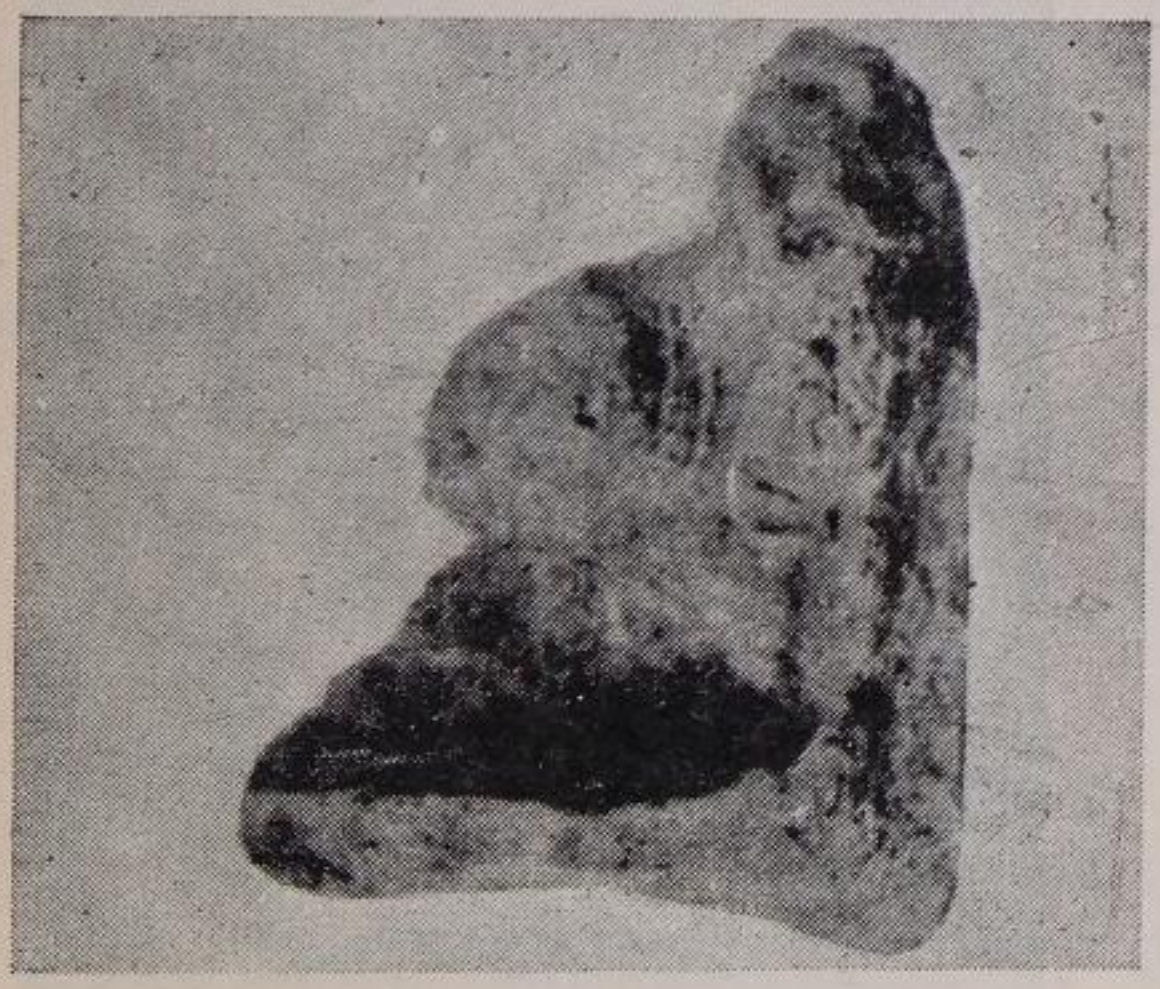

Fig. 62

Fig. 63

Fig. 64

Fig. 65

Fig. 66

Fig. 67

Fig. 68

Fig. 69

Fig. 70

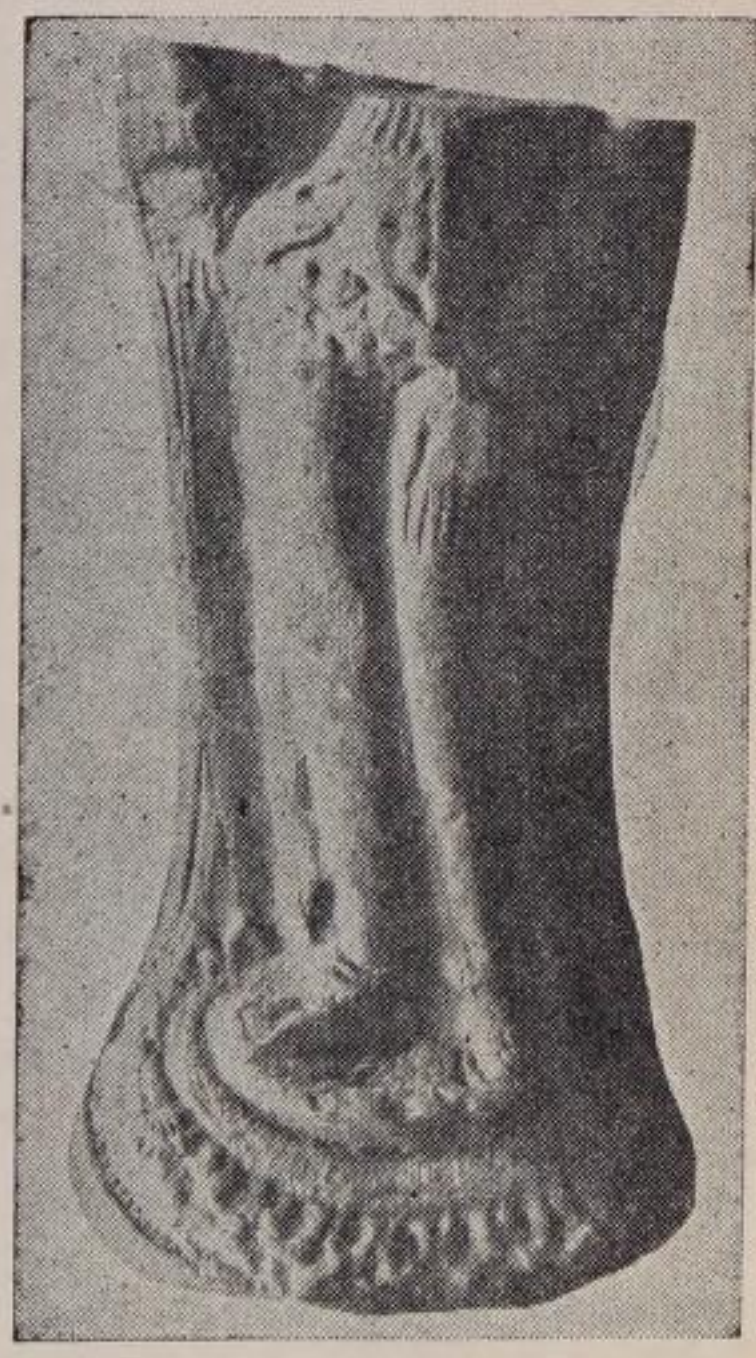

Fig. 71

Fig. 72

Fig. 73

Fig. 75

Fig. 74

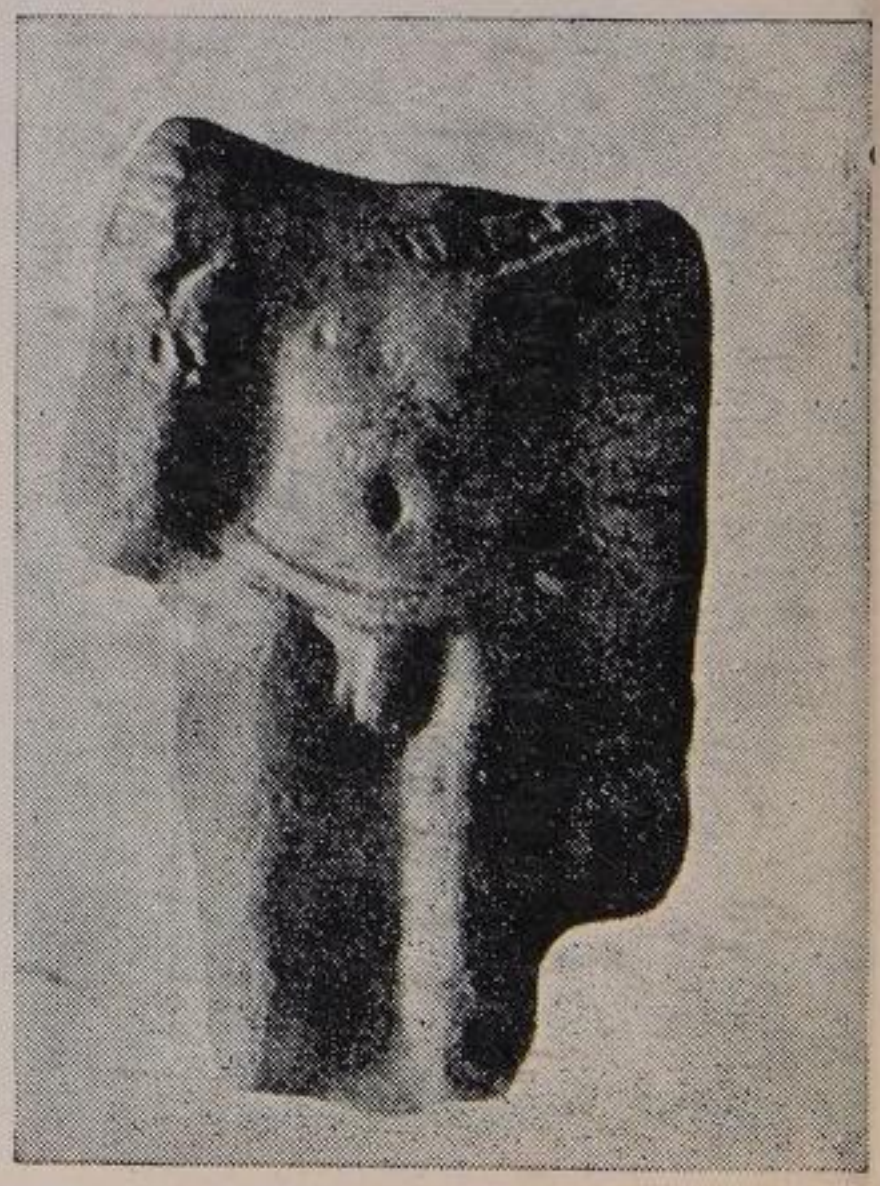

Fig. 76

Fig. 77

Fig. 78

Fig. 79

Fig. 80

Fig. 81

Fig, 82

Fig, 83

Fig. 84

Fig, 85

Fig. 86

Fig. 87

Fig. 88

Fig. 89

Fig, 90

Fig. 91

Fig. 92

Fig. 93

Fig. 94

Fig. 95

Fig. 96

Fig. 97

Fig. 98

Fig. 99

Fig. 100

Fig. 102

Fig. 101

Fig. 103

Fig. 104

Fig. 105

Fig. 106

Fig. 107

Fig. 108

Fig. 109

Fig. 110

Fig. III

Fig. 112

Fig. II3

Fig. II4

Fig. II5

Fig. II6

Fig. 117

Fig. 118

Fig. 119

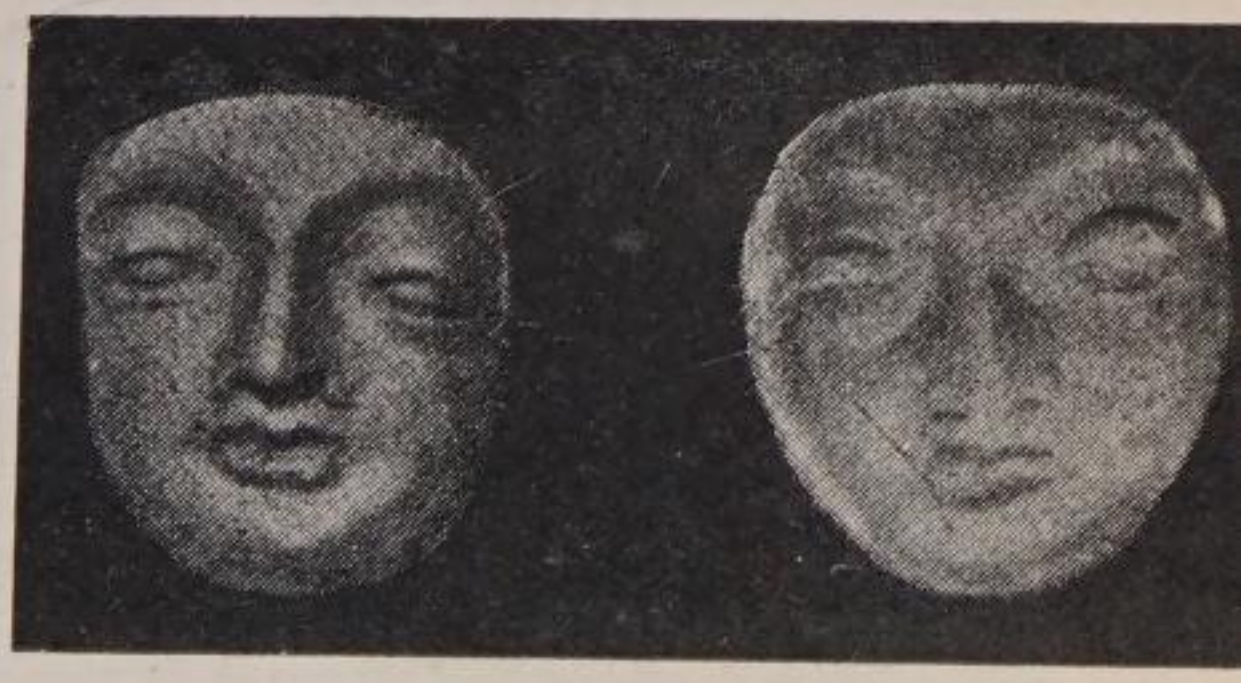

Fig. 120

Fig. 121

Fig. 122

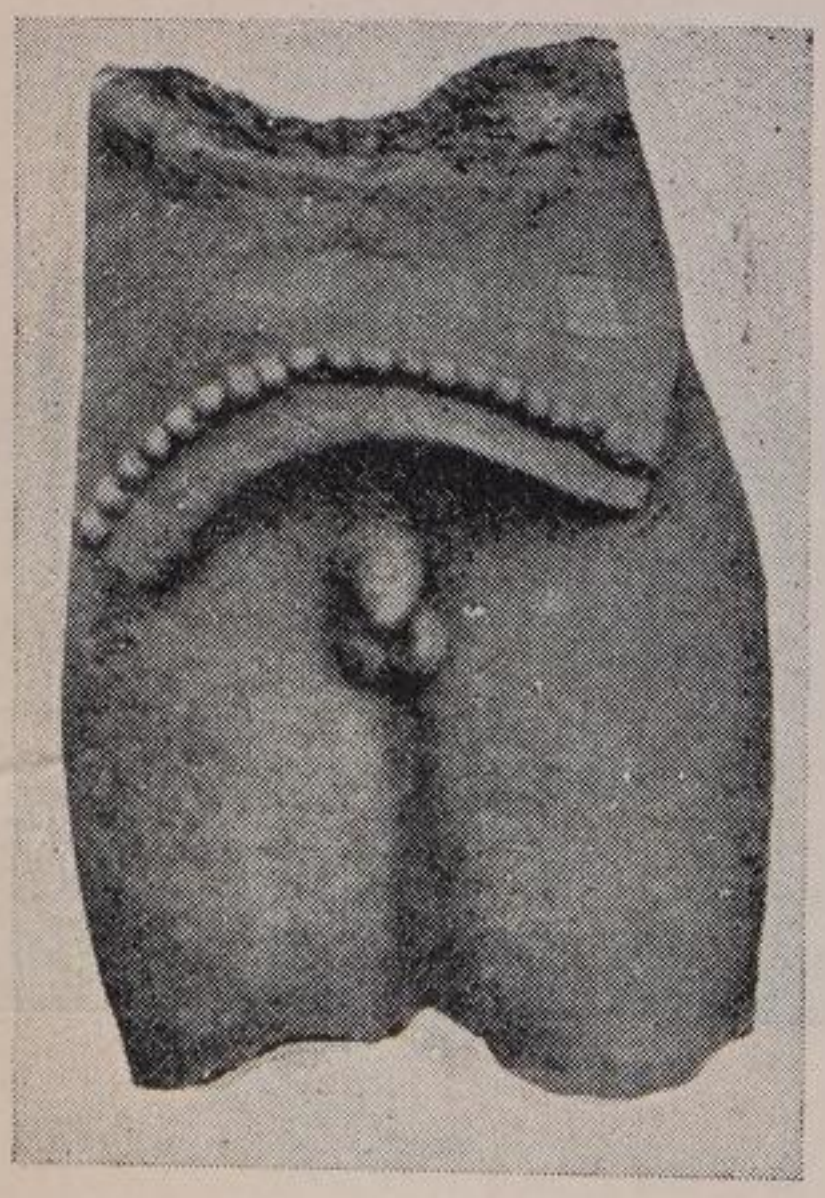

Fig. 123

Fig. 124

Fig. 125

Fig. 126

Fig. 127

Fig. 128

Fig. 129

Fig. 130

Fig. 131

Fig. 132

Fig. 133

Fig. 134

Fig. 135

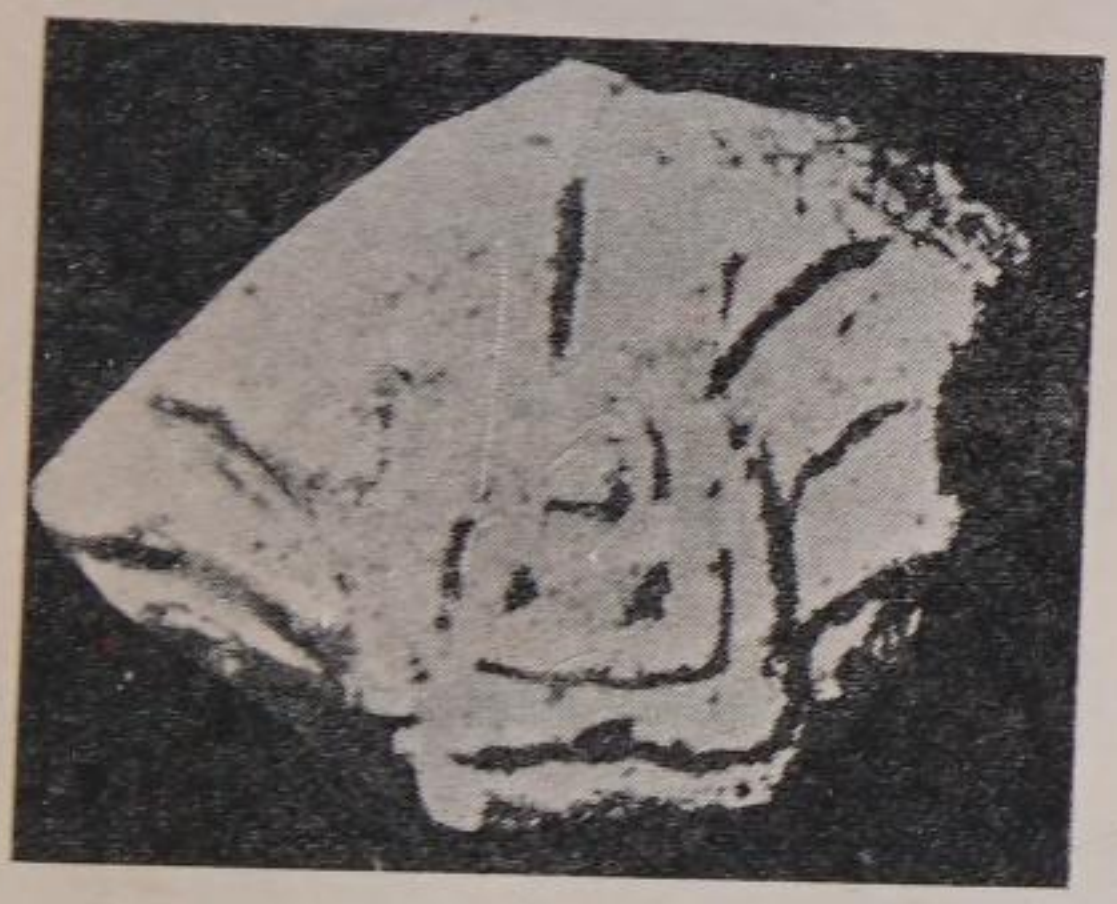

Fig. 136

Fig. 137

Fig. 138

Fig. 139

Fig. 140

Fig. 141

Fig. 142

Fig. 143

Fig. 144

Fig. 145

Fig, 146

Fig. 147

Fig. 148

Fig. 149

Fig. 150

Fig. 151

Fig. 152

Fig. 153

Fig. 154

Fig. 155

Fig. 156

Fig. 157

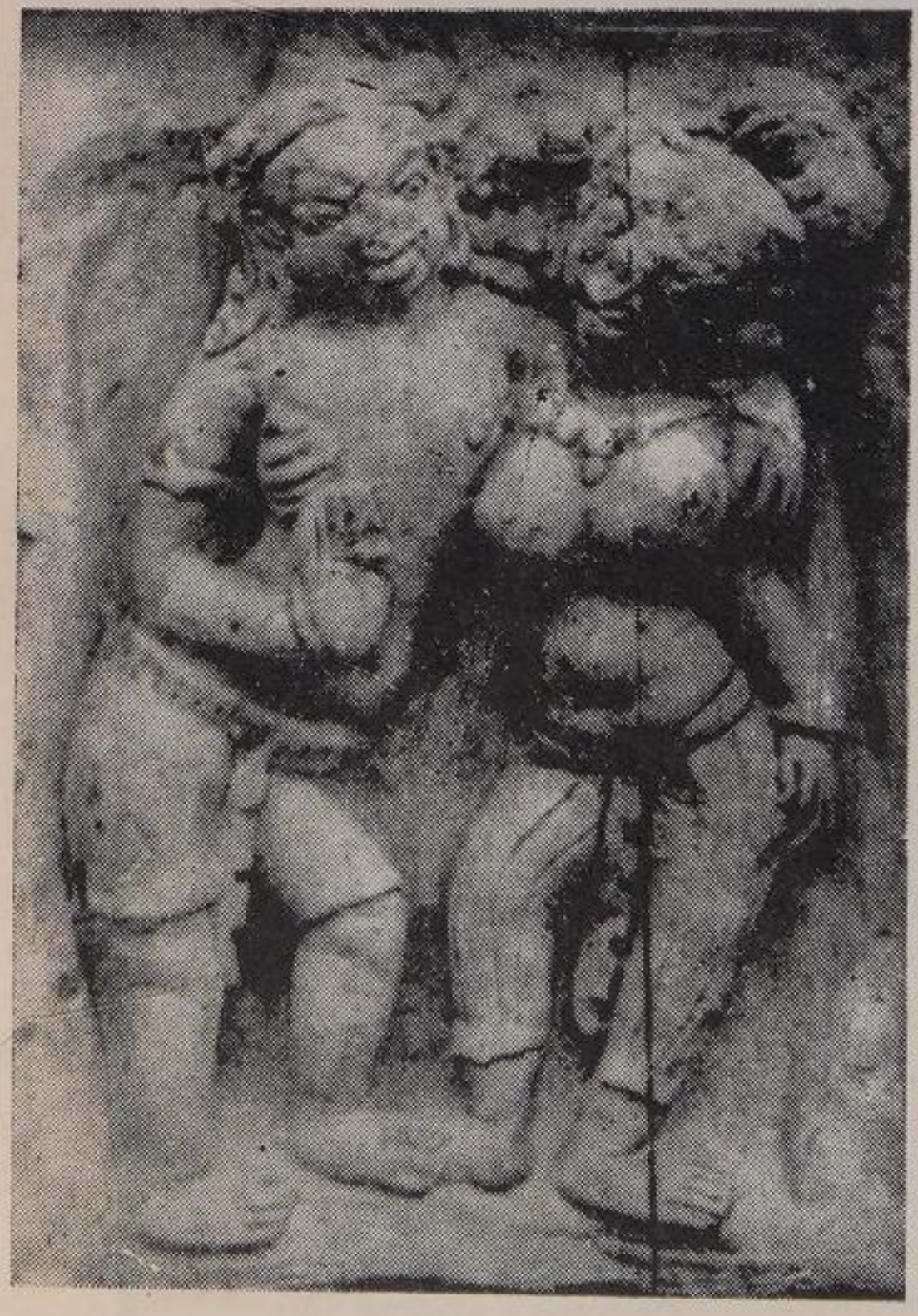

Fig. 158

Fig. 159

Fig. 160

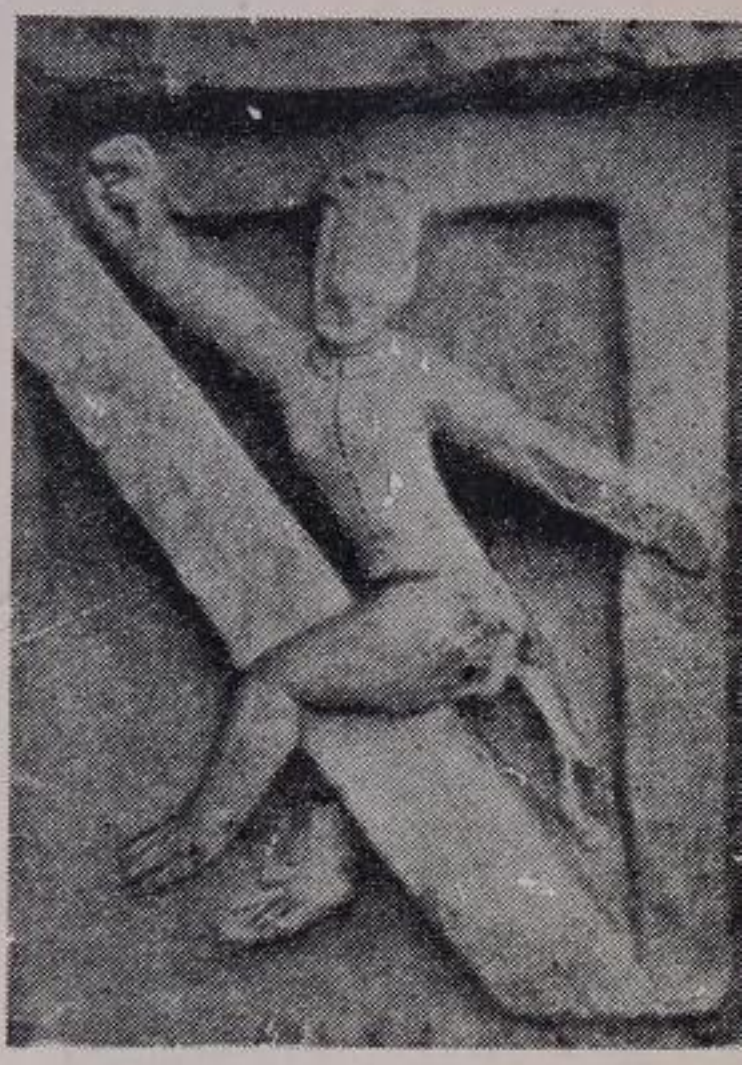

Fig. 161

Fig. 162

Fig. 163

Fig. 164

Fig. 165

Fig. 166

Fig. 167

Fig. 168

Fig. 169

Fig. 170

Fig. 171

Fig. 172

Fig. 173

Fig. 174

Fig. 175

Fig. 176

Fig. 177

Fig. 178

Fig. 180

Fig. 179

Fig. 181

Fig. 182

Fig. 183

Fig. 184

Fig. 185

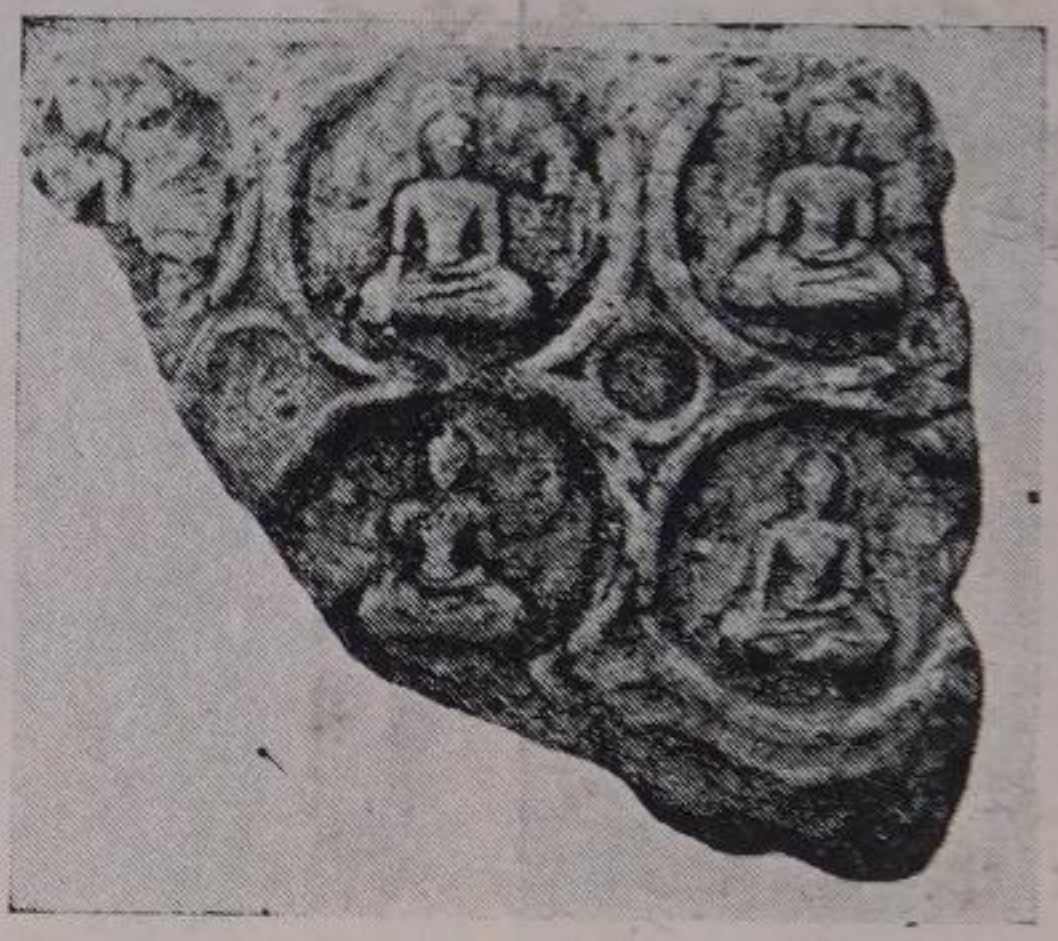

Fig. 186

Fig. 187

Fig. 188

Fig. 189

Fig. 190

Fig. 191

Fig. 192

Fig. 193

Fig. 194

INDIA
SHOWING FINDSPOTS
OF EARLY INDIAN
TERRACOTTAS.
Scale of miles
FINDSPOTS
AFGHANISTAN
INDUS
Sutlej
RAJPUTANA
SIND
CENTRAL PROVINCES
BIHAR
BURMA
HYDERABAD
MYSORE
BASTAR
BAY OF BENGAL
CEYLON
ANDAMAN
NICOBARS
SHAHI-JI-KI DHERI
CHAZ DHERI
SHAHI DHERI
PESHWAR
BALA HISAR
PALATU DHERI
ZIYARAT
JAULIAN
USHKAR
MARWAN
AVANTIPURA
CHIR TOPE
SIRKAP
SHAH-DHERI TAXILA
ABA-KHEL MOUND
KANDANI
AIRA
CHICHADHERAI
PERIANO GHUNDAI
MOGHUL-GHUNDAI
DHOR
SUE JANGAL MOUND
SARA KALA
BALUR
BANG MAHAL
BARAPAL
PEHOA
VATA TIRATH
ASTHIPURA
KURUKSHETRA
SAMPUR MOUND, MASTUNG
BURATGARH
CHIBI DAMB
SOMB DAMB RAL
MASTRA DAMB
KALATAR
ALI MURAD
GHAZI SHAHR
ROHRI
AMRELI
KOTASUR MOUNDS
CHANHU-DARO
MASHAK
KOTKERI
BIKANER
BHATNER
SANKISA
KAPILAVASTU
RAMPURWA
SAHETH-MAHETH
RAVADEVAKULA
KASIA
KHAIRADIH
GHOSHI
BAHARI GHORAGHAT
BETRA
BIRAT
BANGARH
MAHASTHAN
GOKUL
KALDIGHI
PUTHIA
BAGHURAMPUR
NALANDA PAHARPUR
BODH GAYA
GITAGRAM
RAJGIR
BANGAMATI
MURSHIDABAD
SAPTAGRAM
HOOGHLY
CALCUTTA
KUNDILNAGAR
PAWAYA
KARAULI
RAGARI
BESNAGAR
SARNATH
RAJGHAT
BUXAR
CHAUSA
GAUDA
PANDUA
BHITA
JHUSI
KOSAM
ALLAHABAD
BHARHUT
SANCHI
BARI
BHILSA
UJJAIN
MANDASOR
NAGDA
KAYATHA
BAIRAT
BAIRAN
BAGH
BAGH CAVES
AJANTA
ELLORA
PAITHAN
BIDAR
KONDAPUR
BASAKI
GOGATGI
SANGAMNER
GUPCAL
PEDDAMUDIYAM
TUNERI SHEVAROY HILLS
SALEM
DANAYAKANKOTTAI
TIRUCHIRAPALLI
KARUR
UDAIPUR
CHITOR
BARNALA
SIRSA
HISAR
DELHI
AMBALA
KANAUJ
BHITARGAON
SARNATH
BHITA
JHUSI
KOSAM
ALLAHABAD
BHARHUT
SANCHI
BARI
BHILSA
UJJAIN
MANDASOR
NAGDA
KAYATHA
BAIRAT
BAIRAN
BAGH
BAGH CAVES
AJANTA
ELLORA
PAITHAN
BIDAR
KONDAPUR
BASAKI
GOGATGI
SANGAMNER
GUPCAL
PEDDAMUDIYAM
TUNERI SHEVAROY HILLS
SALEM
DANAYAKANKOTTAI
TIRUCHIRAPALLI
KARUR

Fig. 195

NB
1002
.D3